

JULY 21, 1951

MOTION PICTURE HERALD

**INDUSTRY PRIMES
THE ENGINE TO
GET THAT BUSINESS**



*National and Local Drives
Already Showing Results*

REVIEWS (In Product Digest): A PLACE IN THE SUN, THE HIGHWAY IN THE SKY, FLYING LEATHERNECKS, HIS KIND OF WOMAN, PICKUP, FUGITIVE LADY. (In News Service): BRIGHT VICTORY.

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HEADLINE FROM M. P. DAILY, JUNE 27th:

*Long "Caruso" Run
Jams Up Bookings*

APOLOGIES TO THE TRADE!



M-G-M regrets delays
caused by "Great
Caruso" extended runs!
Please be prepared for
another booking jam!

Caution! Another Jam Session Coming!

"SHOW BOAT" FIRST 45 CITIES TOPS "CARUSO" BY 17%!

*"SHOW BOAT" hold-overs have begun!

Long runs are in sight. Don't get caught
In another *"Great Caruso" jam.

We urge caution in

Planning dates to follow

*"SHOW BOAT" engagements!

Good news from other

M-G-M pictures: "Teresa,"

"Strictly Dishonorable" and

*"Excuse My Dust" doing fine!

*"Rich, Young and Pretty" is

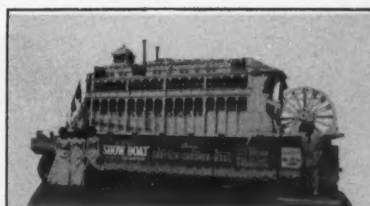
Next in M-G-M's Parade of
Big Technicolor Musicals!

And watch for:

"Tall Target" (Trade Show July 31st),

"The Strip" (Trade Show August 1st).

It's a lovely M-G-M Summer!



"SHOW BOAT" ON TOUR COVERING 16 STATES!

Giant-sized model of the famed "Cotton Blossom" gets pages of publicity as it tours the nation. Wonderful theatre tie-ups with local beauties in costumes from the film, and civic leaders and newspaper people aboard. Just part of biggest M-G-M promotion in years. Magazine and newspaper campaigns amplified by big-time showmanship.

THE SIGNALS ALL SAY:

"LOOK FORWARD/ GO FORWARD/ WITH WARNER BROS!"

YOUR NEXT WARNER BROS. PICTURE..

GREGORY PECK



COLOR BY TECH

CAPTAIN HORATIO

DIRECTED BY RAOUL WALSH Screen Play by Ivan Goff

ALFRED HITCHCOCK'S
STRANGERS ON A TRAIN

FORT WORTH

COLOR BY
TECHNICOLOR

ON MOONLIGHT BAY

COLOR BY
TECHNICOLOR

JIM THORPE-ALL AMERICAN

FORCE OF ARMS

...THE BIG INDUSTRY EVENT!

VIRGINIA MAYO

TECHNICOLOR

TO HORNBLLOWER

& Ben Roberts and Aeneas MacKenzie From the Novel by C. S. Forester



20th CENTURY FOX

ANNOUNCES

2ND NATIONWIDE TOUR

GOLIATH IS NOW CONQUERING THE LAND

MR. FRANCIS X. BUSHMAN

IN BEHALF OF



DAVID AND BATHSHEBA

THE TECHNICOLOR PRODUCTION

IN WHICH HE PLAYS THE ROLE OF

KING SAUL

According to ancient lore:

*"Whenever King David took a journey into Distant Provinces,
it was common to send a messenger before him so that
everything might be made ready for his approach."*

Who could be better a harbinger of great
coming events than Mr. Francis X. Bushman!

There's No Business Like **20** Business!
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 184, No. 3

July 21, 1951



Exciting Times

TOO often persons outside the industry—and some within—speak of the current state of the motion picture industry as chaotic or in crisis. While it is true that conditions are changing, there is an exciting challenge in these times. The motion picture industry is neither chaotic nor in a crisis. Rather adjustments are being made and plans formed for realizing more fully the potentialities of the medium.

The most obvious challenge of these days is to meet the demands on the consumer's free time and spendable dollars. The most directly competitive diversion, of course, is television. The expansion of theatre television installation is one part of the industry's response. Another is the production of a type of entertainment that may in no way be approximated on television—such films as "Quo Vadis," "David and Bathsheba," "Alice in Wonderland," and many others.

On another front the scientists and technicians seem at last to be offering more immediate promise of attaining, on a practical, commercial basis, the long-time goals of three dimensional effects and a low cost, rapid color film process. It is true three dimensional effects could have been more widely put into theatres long ago. There has been a reluctance on the part of producers to experiment in this regard and an exhibitor's conviction that patrons would not be bothered wearing special glasses. If the results of the Polaroid process now being tested are good enough the latter objection might be met. The Polaroid viewing glasses are clear and either volume production could bring their cost to a modest level so they could be given away or patrons who bought a pair could be given a reduced admission price.

LAST week an end was announced to the long patent license litigation which, it is said, has handicapped the commercial exploitation of the so-called lenticular color films. Lenticular color may be processed in any film laboratory in one day. It is also reported that the quality of the color is likely to prove satisfactory. If that evaluation proves correct, the process should have immediate use in newsreels and some other subjects. Perhaps a generous addition of color would be the stimulant so badly needed by the newsreels. As often remarked, the newsreels always have been well regarded by theatre patrons but much less highly by the industry itself.

When an industry can add since World War II hundreds of new standard theatres and three thousand drive-ins, and patrons attend with only a small average percentage decline since the war boom in 1946, that industry is certainly healthy. Let the pessimists consider for a moment the implications of the impressive run of "The Great Caruso" at the Radio City Music Hall. It is a striking example of people going out to the movies. In these past ten weeks patrons have paid about \$1,390,000 to see that film.

Despite theatre television and use of more color, the basic motion picture response to the challenge of these exciting times must be in popular entertainment. The public has conclusively demonstrated—and who should really be surprised?—that they want light entertainment not 'message' films, psychological dramas, brutality, sordid sex themes and the like. The motion picture theatre now more than ever must be and re-

main a place for people to go. It must provide entertainment that is suited to the tastes of the individual seeking a few hours of legitimate escape from a troubled world, for the fellow and his girl, and for family groups.

■ ■ ■

Tax Inequities

SOME Congressmen are beginning to recognize the special financial problems of actors and other professionals whose maximum earning power is frequently concentrated in a few years. This period of peak salaries—and very high income taxes—is regularly preceded by long years of apprenticeship and followed by an even longer time of decline or oblivion.

This is not only a tax problem for actors and other film professionals but one shared in an acute degree by artists, writers, engineers, architects and others. Such persons necessarily go through long years of schooling and basic training at low wages.

Representatives Frederic R. Coudert, Jr., of New York and Clifford Davis of Tennessee have introduced bills in the House of Representatives aimed at spreading out, for tax purposes, peak income. Representative Davis' bill would allow a professional worker to set up a reserve to cover the normal diminution of earnings in later life much as a business enterprise may allow for depreciated machinery. The proposal of Mr. Coudert is that taxation on fifteen per cent of an individual's earnings up to a maximum of \$10,000 in any one year could be deferred, at the individual's option, provided it were paid into a restricted retirement fund.

Normal taxes would be paid when the retirement funds would be received. In most cases the individual would then be past his period of maximum earnings and high income tax brackets. Whereas most of the top ten thousand dollars earned by a high bracket Hollywood professional goes to the Government in taxes, in ten or twenty years he or she might be very much in need. The Coudert bill would have the effect of spreading out into the future—when it might be most needed—up to ten thousand dollars a year. That would provide the basis for a secured retirement.

Passage by Congress of such a measure would be in the public interest and a deserved recognition of the plight of individuals in creative, scientific or any other professions whose high earning years are often few in number and reached after a long, hard struggle.

■ ■ ■

Q On the Letters page of the Herald this week Mr. Art Arthur, executive secretary of the Motion Picture Industry Council, makes the excellent suggestion that exhibitors seeking answers to unfriendly news or articles in local newspapers write to COMPO or to the MPIC for information. In some instances exhibitors would not have readily available factual data with which to refute the erroneous assertions. One of the functions of COMPO and the MPIC is to help exhibitors out in this regard. Mr. Arthur also points out that the MPIC would like to receive clippings of both favorable and unfavorable newspaper comment in order to have at all times an up-to-date and balanced view of how the press regards Hollywood.

Letters to the Herald

Cooperation

TO THE EDITOR:

In a recent editorial you commended Mr. B. W. Levy, of New Haven, for a letter-writing campaign. You added: "Exhibitors everywhere should be alert to call attention of local newspaper editors to inaccurate or unfair material published in their columns."

Very often the exhibitor is in an ideal position to act locally—but lacks all the facts he needs for the proper answer. Perhaps, through the MOTION PICTURE HERALD, you can urge that he contact COMPO, at 1501 Broadway, New York 18, New York, or the Motion Picture Industry Council, at 357 North Canon Drive, Beverly Hills, for pertinent material, attaching the clipping which requires reply.

An excellent example of the benefits of this type of cooperation was provided recently, as noted in your columns, by Mitchell Wolfson, of Wometco Theatres, in Florida. The *Miami News* published a critical editorial revealing an unawareness of the number of anti-Communist films made by the industry. Mr. Wolfson, through New York, asked for the facts. He was furnished with an impressive list of anti-Communist films by the MPIC. Armed with the facts, he then contacted the local editor. With characteristic fairness, the editor welcomed the additional information and published another editorial correcting the false impression given in the original editorial.

Successfully Followed

The same procedure—writing for facts and obtaining correction of erroneous editorials on various other subjects—has been successfully followed by exhibitors in Arkansas, Ohio, Texas, Virginia and a number of other states.

COMPO, the MPIC and the MPAA all have been accumulating useful libraries of information from which healthy facts can be supplied upon request.

Whenever an exhibitor sees an injurious editorial or newspaper article in his home town or state, he should be encouraged to send it on to COMPO for attention, action and for further information. He will get the kind of information that will enable him to do something about it in a manner that will be welcomed by the average editor.

By the same token, it might be extremely helpful if the exhibitor was to send along constructive editorials and articles which come to his attention. These, also, make useful additions to a library of information

and can be given wider circulation through COMPO and other industry agencies.

A couple of years ago, Sam Goldwyn, in a speech to exhibitors, declared: "You are stronger than you realize. You have interests in over 8,000 communities all over the face of the U. S. You have a weight and an influence on a local and state level which we in Hollywood can never hope to achieve."

By blending that impressive local "weight and influence" with the facts and resources available through COMPO and the MPIC, all of us will be taking a long step toward ending once and for all careless inaccuracies about Hollywood, and the industry in general, which inevitably do us injury at the box office.—ART ARTHUR, Executive Secretary, Motion Picture Industry Council, Inc., Beverly Hills, Calif.

Good Films Sell

TO THE EDITOR:

A good piece of merchandise today still sells. Television or anything else has nothing to do with holding back patrons if the merchandise is there. What is the trouble today with movies? Too many so-called musicals are mixed up with domestic problems, which is boring for the patron. At the end of the picture the music and dancing start. A lot of silly comedies are not even funny, which means a loss to the exhibitor. Bad allocations in the sales department make the small fellows take a bunch of lemons. In selling, the principles of good relations seem to be put aside. It is better for a producer to have a constant flow of revenue and keep every one happy than to ask high terms. It is better for a producer to make fewer pictures and make them of good quality and not too long drawn out. Too many reissues are no good, either.—MOE BARNEY, Barney's Theatre, Petersburg, Va.

Only the Strong

TO THE EDITOR:

In my opinion the industry is trying to hide its head in the sand. Television will sap the strength of all theatres and will close many of them for keeps. Only the strong, well managed theatres will survive. The average situation will not stand the distracting influence (not competition because there really isn't any) of the home video. The small theatre operator is looking to the big producers and distributors to pull him through by progressive action, such as hitch-

ing onto television and getting back to earth again with film rentals to help the little fellow stand the squeeze. The big interests should have a tiny bit of warmth in their hearts for the little chap who has struggled through the years to keep his house lighted up and now finds the weight of television sinking him. The average distributor's managers and salesmen too are as cold as well-salted mackerel. I personally had one of the local managers say to me: "If you can't make the 'joint' pay close it! I am not selling pictures for peanuts." This is very friendly encouragement coming from a fellow who derived his salary from what money fellows like myself could coddle out of the people who come into theatres then hand it over to the film exchange.—WILLIAM BRETT, Skyway Niagara Drive-In, Tonawanda, N. Y.

Double Features

TO THE EDITOR:

Why cheapen the value of motion picture entertainment with double features? When the dog starts chewing on his own tail he soon runs out of meat. Good product is already scarce in an overcrowded field, and producers are being encouraged to pour trash to meet a fictitious demand. We have the same sentiments in regard to give aways. "Something for nothing" is a fallacy, and the public is black and blue from bombardments of misleading advertising.—T. I. WAGNER, Bel-Air Theatre Co., Joliet, Ill.

Beating TV

TO THE EDITOR:

We recently tried a free show for the kids on Wednesday afternoon, playing a feature, cartoon and first chapter of a serial—called it our annual "Free Kids Show." Then we followed up with Chapter Two of the serial on the following Saturday matinee. Results were very good—concession profits almost paid the free show expense and business was double on the following Saturday. This is one way to get all the kids away from the television sets!—ELSTON DODGE, Elstun Theatre, Cincinnati, Ohio.

High Percentage

TO THE EDITOR:

The percentage is so high on pictures that are really worth playing that we can do better on re-releases or second grade pictures.—JOSEPH E. QUINN, Capitol Theatre, Kenansville, North Carolina.

MOTION PICTURE HERALD

July 21, 1951

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

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► No further developments in the Government's contempt proceedings against Crescent are likely before the fall. Justice Department, the circuit and the judge can't get together on a date for court action.

► The Federal Communications Commission will probably approve carrying on its television allocation proceedings by written comments rather than regular oral hearings. This will shorten the procedure by many months, may clear the way for lifting the station freeze by the end of this year.

► There's now a good chance of a "united front" among all parts of the industry for the fall presentation to the Federal Communications Commission on special frequencies for theatre television. Several meetings among all the film organizations interested in the question are likely between now and September.

► The Economic Cooperation Administration may announce shortly its information guaranty awards to film companies for distribution of films in Germany during 1951. Announcement has been delayed pending final signing of several key contracts.

► Announcement of the resignation of at least one key salaried employee of the Council of Motion Picture Organizations is due shortly. Reason: economy. The all-industry agency is said to be operating on revenue that is 80 per cent below the \$600,000 annual income envisaged when headquarters were established here last September.

► Society of Independent Motion Picture Producers representatives attending the forthcoming COMPO seminar in Hollywood can depend on getting a rousing earful from exhibitor delegates concerning the SIMPP resolution plumping for subscription-television.

For this woman—David the Lion of Judah, conqueror of Goliath, broke God's own commandment!"



Soon 20th Century-Fox presents the Warrior... the Woman... the World of



DAVID AND BATHSHEBA
TECHNICOLOR
STARRING SUSAN PECK-HAYWARD

RAYMOND MASSEY • KIERON MOORE
and a cast of many thousands
DARRYL F. ZANUCK • HENRY KING
Written by the Screen by PAUL ADAMS

FREE COLOR BROCHURE WHICH TELLS THE EXCITING STORY BEHIND DAVID AND BATHSHEBA WRITE TO "DAVID AND BATHSHEBA" P.O. BOX 99, SEATTLE CHURCH ST. BLDG., N.Y.C.

ONE OF THE 20 BILLION-READER ADS FOR DAVID AND BATHSHEBA

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This week in pictures



ON "WARPATH" BUSINESS. The troupe at the opening of Nat Holt's Paramount release, in Billings, Montana. In array are Aileen Stanley, Jr., Forrest Tucker, and Polly Bergen, of the picture; Richard Arlen, master of ceremonies; Jackie Weiss, representing Billings; and Tony Romano.



FAN RIOT, left. The scene near the stage door of the Paramount, New York, where comedians Dean Martin and Jerry Lewis (at open window) helped break house records.



ADOLPH SCHIMEL, vice-president and general counsel of Universal Pictures, has been appointed chairman of the motion picture industry scholarship fund at the Yeshiva University, New York.



ON THE LOT at RKO, Mr. and Mrs. Jack Heller visit with Marie Wilson, left. Mr. Heller is a Hartford, Conn., exhibitor. The scene above was on the set of "A Girl in Every Port."



BATHSHEBA (Carol Woods), boosting 20th-Fox's "David and Bathsheba," visits Boston exhibitors Louis Gordon and Arthur Lockwood, and, right, manager Jim Connolly.

20th-FOX executives meet in New York. Around the table are Lem Jones, Peter Myers, Martin Moskowitz, Ed Callahan, Arthur Silverstone, W. C. Gehring, Al Lichtman, Charles Einfeld, Edwin Aaron, Harry Ballance, Paul Wilson, Herman Wobber, Buck Stoner, and Ray Moon. See page 24.





DISCUSSING the new Israel bond issue, in New York: James G. MacDonald, U. S. Ambassador; Spyros P. Skouras, 20th Fox president; and Henry Montor, financial factor in Israel.



VISIT, in Des Moines, by Gene Autry. With him are A. H. Blank, Tri-States chief; his son, Myron, Central States head; and the latter's son, young Stephan Blank.

LICHTMAN TELLS THEM —AND THEY TELL HIM

SOME of last Wednesday's excitement at Philadelphia's Broadwood Hotel when seething exhibitors, angered at alleged 20th Fox business practices, complained loudly, is depicted here. In his talk and replies to them, director of sales Al Lichtman stressed fairness, but also insisted he would not "buy" good-will nor be a "charity agent" and that the company insisted on its right to price its product. Friendliness closed a meeting which began with shouting.



All photos by the Herald



MILTON ROGASNER, left, complained about unsuitable pictures, forced playing time, key situation designations, lack of adjustments.

AL LICHTMAN, above, right, with Jack Greenberg, chairman of the meeting. Mr. Lichtman pleaded for understanding of his company's finances.



HAROLD COHEN, right, outlined change and then elimination of the sliding scale, and asked its reinstatement, to which Mr. Lichtman agreed.

EDWARD B. GREGORY, Larry Woodin, and Joseph Sheverha, at left.



HAROLD HIRSHBERG, right, was told honest auditing would be the basis for adjustments.



HAROLD KLEINMAN, left, insisted exhibitors are cooperating to boost public interest in films.

SIDNEY SAMUELSON, eastern Pa. Allied leader, far left, promoted the protest meeting.





GREGORY PECK and director Henry King chat on location for Darryl F. Zanuck's "David and Bathsheba," Technicolor epic now being heralded by three nationwide tours and a billion-impression ad campaign. Susan Hayward also stars.

LADIES' MAN is Clifton Webb, right, in the forthcoming "Mr. Belvedere Rings the Bell," which goes out to theatres next month. Here shown with lovely Joanne Dru, Belvedere reportedly is at his funniest in the film, which was based on the Broadway stage hit, "The Silver Whistle."



DESERT FOX is James Mason as Field Marshal Erwin Rommel in "The Desert Fox," the startling but true story of the fabulous career of one of the world's most controversial military men. Jessica Tandy is also seen in this adaptation of Brig. Desmond Young's current best-seller.



PERILS OF FLIGHT are discussed, left, by James Stewart and Marlene Dietrich 15,000 feet above the ground in an exciting scene from "No Highway in the Sky," behind-the-scenes story of a dangerous transatlantic air trip.



HAPPY TRIO, right, are Bert Friedlob, producer, and Eleanor Parker and Fred MacMurray, stars, on the set of "A Millionaire for Christy," hilarious comedy set for 20th Century-Fox release in September.

(Advertisement)

TRADE DRIVE TO BOOST BUSINESS PAYING OFF

Big Pictures, Exploitation Set Pace in Nationwide Campaign of Action

While the time may not yet be ripe to sing "Happy Days Are Here Again" there has nevertheless been accumulating evidence in recent weeks that the special and extraordinary efforts put forward by production and exhibition to improve box office grosses and public relations are beginning to pay off. In addition, there are new indications day-by-day that the shoulder-to-the-wheel slogan has been more than idle talk.

The evidence that things are looking up and that the special projects and public relations moves are bringing results, is pointed up by the following:

1. Better business reported in most sections of the country by **MOTION PICTURE HERALD** correspondents.

2. Spearheading the box office parade is "The Great Caruso" which has thus far racked up record-breaking business wherever it has played, and "Show Boat" appears to be topping even the "Caruso" grosses. Other films have been doing comparably well.

3. An increasing number of newspapers, columnists and critics, have switched from their policy of sniping at the film industry, to one of praise, encouragement and optimism.

4. The mushrooming of box office campaigns sponsored by various industry groups, the most important of which is the Jubilee planned during October and November by the Council of Motion Picture Organizations. Other drives have been set in the Washington area, New England, Texas and New York.

5. The stock market has reflected this growing but cautious optimism on the part of the industry by a bullishness indicating a shift in public attitude from that of a few months ago.

While there is no doubt that the accomplishments of "The Great Caruso" and such films as "The Thing," "On the Riviera," "Fort Worth" and others have given a decided lift to the industry, observers have pointed out that the improved public and press attitude to motion pictures—which have resulted in improved grosses—are the direct dividends of industry groups and personalities working together, implementing the various programs and projects, and dropping the air of defeatism which had been stifling ingenuity and showmanship.

The COMPO Jubilee project is a good case in point: What started off as just talk many months ago when COMPO was in the

COMPO SEMINAR TO OPEN IN HOLLYWOOD; STRESS JUBILEE

The Council of Motion Picture Organizations' seminar—a round-table discussion between producers and exhibitors on ways of improving industry conditions—will open at the Beverly Hills Hotel in Hollywood Monday, and will run through Thursday. Early this week, it appeared that a good part of the discussions would be centered on the projected Box Office Jubilee Drive which COMPO is planning to conduct nationally in the fall.

According to Gael Sullivan, Theatre Owners of America executive director who is chairman of the seminar, the widespread interest in the Jubilee has made the seminar a natural place to discuss many aspects of the project. However, the present agenda also calls for two or more speakers on the following subjects: quantity and quality of pictures, new faces, film cycles, message pictures, small budget pictures, television, public relations, trailers and advertising, audience tastes, picture titles, color, story, direction, actors and screen credits, and others that might come up.

Ned E. Depinet, COMPO president, will open the sessions with a keynote speech and

be general chairman. Other speakers scheduled are, from National Allied, Trueman T. Rembusch, president, Ben Berger of North Central Allied, Ben Marcus of Wisconsin Allied, Col. H. A. Cole of Texas Allied, and John Wolfberg of Colorado Allied; from the Pacific Coast Conference of Independent Theatre Owners, Rotus Harvey, president; William Graeper and Sam L. Gillette; from TOA, Sam Pinanski, president, Tom Edwards, Sidney Meyer, S. H. Fabian, Pat McGee and George Skouras; from Variety Clubs International, Robert J. O'Donnell; and from the Metropolitan Motion Picture Theatres Association, Fred and Saul Schwartz. ITOA of New York is still to name its representative and it is expected that all the major studios will be represented as well.

Mr. Sullivan has stated that he is in favor of a "women and children first" policy as far as product is concerned. "If the companies will make available . . . a pool of from 40 to 45 good pictures . . . from September through November, and these pictures are not bunched in cycles, we can be rolling," he said this week.

midst of an organizational crisis, the project this week showed every sign that the national drive in the fall would be one of the outstanding industry events in recent years. Approval has already come from the Motion Picture Association of America, Theatre Owners of America, and important executives attached to various exhibitor, producer and distributor groups. The MPAA approval is contingent on "COMPO's success in enlisting the full and wholehearted cooperation of the nation's exhibitors." But there seems to be no worry in that regard, according to Arthur L. Mayer, COMPO executive vice-president, who has said that on the basis of letters and reports received from exhibitors throughout the country there seems "no question" but that exhibition will give the jubilee enthusiastic support.

Further support was forthcoming from the other major exhibitor group, Allied States Association. Abram F. Myers, general counsel, said this week backing of the project was certain from Allied units.

Another COMPO project which has been receiving widespread attention is the producer-exhibitor seminar scheduled to take place in Hollywood next week.

Hopping on the box office drive hand-

wagon have been the Motion Picture Theatre Owners of Washington and a group of 25 leading New England exhibitors headed by Samuel Pinanski, president of American Theatres Corp. These two campaigns follow two others which have been in work for some time. One is headed by Col. H. A. Cole, head of Texas Allied, and Robert J. O'Donnell of the Interstate circuit, which will tie up with the COMPO drive and run through September; the other is in the New York metropolitan area, spearheaded by Lynn Farnol, including the Committee of New York Exhibitors, and already underway. A third drive is being set up in Iowa with Myron Blank leading that project.

The COMPO Jubilee objective will be to "force attention not only on the array of outstanding motion pictures which will be released during this period, but on the importance of the motion picture theatre as an integral part of the community's social and economic life. Behind the campaign will be thrown the full weight and resources of the motion picture industry with all its major components—producers, distributors and exhibitors—cooperating in the gigantic effort."

In Los Angeles, Fox West Coast execu-

(Continued on following page)

TRADE DRIVE

(Continued from preceding page)

tives were this week busy on another vital aspect tied with public relations: A re-orientation of industry personnel away from the defeatist and what's-the-use complex to one of pride and optimism in their particular calling. In a special message sent to house managers, the circuit emphasizes the necessity of not selling the business short.

Films Said Influence In Teaching Democracy

"People of every age and every class go through our doors. They come primarily to be entertained but what they see on the screen does much more than give them a pleasant afternoon or evening. Their ideas concerning dress and fashion, speech, manners and law observance." The message also reminds managers of the place the motion picture has in teaching overseas nations about the high living standards possible under a democratic system, and concludes: "Bear this in mind! The motion picture has by no means reached its peak of importance and influence. In the future we sincerely hope we will see many new developments which will improve the screen and make it still a greater power in developing ideas and opinions."

As for improved newspaper treatment of the industry, the evidence is there for all to see. Favorable mentions have come from such widely-read and quoted columnists as Walter Winchell and Nate Gross in Chicago, and special articles by critics and feature writers pointing up that the motion picture industry—despite its fall-off from the 1946 peak—is currently coming out with the best of product; the self-pity by industryites has been brought about more by neuroses than actuality; business is definitely picking up; and the film industry is not quite ready to be buried.

It has been pointed out that this noticeable change on the part of the newspapers has been definitely brought about by the concerted effort of important individuals and groups of the film industry, who have used their influence to point out and correct some of the misconceptions prevalent with regard to conditions today. The public and press relations campaigns are beginning to pay off.

Market Reflects Better Conditions in Industry

Illustrating the upbeat in sentiment relative to the immediate business future of motion pictures are the following excerpts from a bulletin to customers issued last week by the New York brokerage firm of Francis I. DuPont & Co.:

"Motion picture companies are still earning and paying very liberal dividends. Their finances are the strongest in their history—most of the major firms have enough cash and marketable assets to pay off all their obligations. . . . The foreign market has come back strong, is expanding and improving. . . . There's no argument but that TV has cut in here and there, and that movie business is off in some sections. But it is

NEWSPAPERS CHANGE TUNE, APPEAR ON INDUSTRY SIDE

In many sections of the country there was increasing evidence in recent weeks that newspapers had eased their sniping at the motion picture industry. The apparent change in attitude may be ascribed to several factors, not the least of which is the concerted campaign by various groups and individuals from the industry to get a better break from editors, critics, columnists and feature writers. Following are some typical examples.

Last week, Walter Winchell in his column contrasted good film business with the fall-off in the legitimate theatre, radio, television programming and set sales, and mentioned some of the best films currently in release. Then he concluded: "They haven't built air conditioning into TV sets yet."

Nate Gross, widely-read columnist of the Chicago *Herald American*, said in a recent column: "It is interesting to know there has been an upswing in local movie attendance in the past few weeks and at least two television set manufacturers in the Chicago area will stop production at the end of this month if retail sales do not pick up."

off only because of comparisons with lush war-time peaks. It's still well above pre-war levels. . . . And as for the TV bugaboo, once the present transition period is over the motion picture companies will emerge as the dominant entities in the amusement situation. They have the showmanship know-how which TV does not have at present. . . . They have or can set up the box office without which TV is stymied because video program costs are so high. . . .

"The new stimulus of big special events presented on theatre TV exclusively . . . is another indicator of the potentialities. . . ."

The financial district seems to feel that the film industry's doctors have diagnosed the disease correctly.

In the Columbus (O.) *Citizen*, Norman Nadel, critic, recently devoted an entire column to tracing how the industry fell into its present state, and optimistically pointed out that the industry still had a great future. He chided film executives for unjustified weeping in public and added: "They found their own weeping and hollering had hurt business as much as anything. Today, as a result, they must convince the public that movies are solid and permanent. . . . Pictures like 'Show Boat' are picking up the industry. Now as the industry dries its tears and starts smiling, the pickup might go a lot faster."

Morris Rosenthal, manager of the Loew-Poli in New Haven, Conn., was given an opportunity, under his byline, to write an article in the *Bridgeport Herald* stating the case for the industry. The article had a three-column head which read, "Movie Biz Comeback Seen by Veteran Chain Expert." And in Minneapolis, North Central Allied decided to conduct a newspaper clinic in the fall to promote public relations. Plans for the project will be released shortly.

Monogram-Allied Artists Set Release Dates for 6

Two Allied Artists films and four Monogram pictures have been set for national release during July and August, Morey Goldstein, the companies' general sales manager, announced in Hollywood last week. Monogram's "Yukon Manhunt" and "Stagecoach Driver" were released July 12 and 15, respectively. Release dates on "Let's Go Navy," starring Leo Gorcey with Huntz Hall, and "Oklahoma Justice" are July 29 and August 19. The Allied Artists features are "The Highwayman," Cinecolor, which goes out August 12, and "Disc Jockey," a musical, which will be released August 23.

Expect Colosseum, Companies, To Reopen Wage Negotiations

Resumption of wage negotiations between the eight major motion picture distributors and the Colosseum of Motion Picture Salesmen is expected shortly. The negotiations were dropped several weeks ago on the issues of wage increases for approximately 1,000 salesmen. Shortly afterward, the union filed unfair labor practices charges with the National Labor Relations Board.

These charges have now been dropped, David Beznor, attorney for the union, said, to "clear the atmosphere."

The union has been asking an increase of 10 per cent.

Sunday Films Approved

Pictures on Sunday have been authorized in the town and county of Dickson, Tenn.

"CARUSO" SETS RECORD; "SHOW BOAT" BIG TOO

MGM's "The Great Caruso" this week ended a 10-week run at the Radio City Music Hall in New York with an all-time record box office gross of \$1,390,000 for the nation's No. 1 theatre. According to an MGM spokesman, the national box office gross thus far is estimated at more than \$6,000,000. "Caruso" was followed by "Show Boat" at the Music Hall. The latter film has also opened in some 65 key spots in the U. S. and early this week had grossed \$625,000 in the early days of its runs, about 15 per cent ahead of "Caruso" in a similar period.

Book **BING**
in The Biggest
of the Year
2 for 3 4 5 6 7 8

SEPTEMBER

TUES. WED. THURS. FRI. SAT.

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PARAMOUNT

16

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WEEK

FRANK CAPRA'S
**HERE
COMES THE
GROOM**

"The Best
Crosby Show
in Five Years" (says
JAY EMANUEL)
For Your Biggest
Labor Day in Five Years!



ON AN ALL-TIME RECORD NUMBER OF
SCREENS DURING PARAMOUNT WEEK
with features, shorts and news...



Frank Capra's "HERE COMES THE GROOM" starring Bing Crosby • Jane Wyman • Alexis Smith
Franchot Tone • James Barton • with Robert Keith • and introducing Anna Maria Alberghetti
Produced and Directed by Frank Capra • Associate Producer Irving Asher • Screenplay by
Virginia Van Upp, Liam O'Brien and Myles Connolly • Story by Robert Riskin and Liam O'Brien

Terry Ramsaye Says



THEATRE TELEVISION production, with its requirement of time, show time, which means the customers want that now-going-on sensation, and also with the limitations of the really effective field of the TV camera, has been, and continues, looking to the sports arenas. They give events controllable both in time, to meet show hours, and in area to stay within the reach of the cameras. The consequence just now—as it was by reason of camera limitations in early motion pictures—is a focus of attention on the handy dimensions of the prize ring. That gave the motion picture a painfully masculine and lower strata start. Prize fighting was not considered really respectable entertainment then. It has progressed a bit with the growing laxity of public—and maybe private—morals. The prize fight for the most of big America is not yet family entertainment.

This gives particular cogency to the warning from Abram F. Myers in an Allied bulletin remarking upon the peril of "turning theatres into prize fight arenas from time to time." He cited a recent demonstration of the nature of the impact at a theatre where the fight show became an utterly roughneck-and-ringside event.

"One cannot escape wondering what typical movie-goers—say parents, persons of refinement and children, will think of such goings on? Will they be willing to space their movie-going to escape these brawls? Will the theatre lose caste? The experience could hardly endear the theatre to them. . . ."

As has been demonstrated often before in the arts of stage and screen, the perspectives, mores and social consciousness of the people of the show world are ever in need of instructive information about the whole people. The lack of it has encouraged censorship, brought on the necessity for Code disciplines, and incurred endless controversies and costs. Does this have to be experienced all over again through Theatre Television?

* * *

IN ITS VERY FIRST month the motion picture got into trouble with public opinion and the law with "Dolorita in the Passion Dance." That was May in 1895. Mechanics picked the subjects then, but we've had "Dolorita trouble" ever since. It does take time for some to learn—maybe more time than there is.



FORTY-FIVE of the 107 Television broadcasting stations of today are now owned

by newspapers. The newspaper movement into Television is likely much more impelled by advertising considerations than an ardent desire to get into the electronic motion picture business. The move into TV is coming much earlier than the belated but alarmed movement of the press into Radio. Hearst Radio, Inc., in a recent deal was buying into Seattle's King-TV, and its AM-FM companions, for a reported \$375,000.



WHAT IT'S ABOUT—Turning over a yellowing file of clippings, one finds that in an article in the now deceased magazine, *Vanity Fair*, for December, 1925, the late Douglas Fairbanks wrote:

"The art of the screen is almost purely emotional—as a painting, an opera or a church service is emotional. Without sacrificing this important value, it can not teach, philosophize, too much, or, in short to address itself, as words do, to the thought processes."

Since then the motion picture has come to the presentation of the spoken word, but more than twenty years of experience with it only reinforces Mr. Fairbanks' judgment. The "thought processes" offer entertainment to a minority which is not box office.

And now comes memory of that day back in 1915 when Fairbanks made his debut in motion pictures, under the attention of Triangle's Fine Arts studio, and the august D. W. Griffith said to him: "You are such a jumping jack you ought to work for Mack Sennett." Fairbanks wanted action, and delivered it.



A DISPATCH from Venice says that at the annual International Cinematographic Festival there films which have "evident aims of ideologic and political propaganda" are to be banned.

This will bring a smile to those who can remember the founding of the Venice competitions back in the days of Mussolini, when the entire project was in behalf of just what is now to be forbidden.

Reports can be awaited with interest—for definitions of the difference between art and message.



THE AUTUMN book announcements include "Schnozzola," a biography of Jimmy Durante by Gene Fowler, in whose hands no story has ever been underwritten. This one is bound to be fun, and more likely than not also informative, if anybody wants any information.

British Talks On Monetary Deal Open

by PETER BURNUP

LONDON: Conferences between American industry representatives and the Board of Trade started here early this week following a last-minute postponement late last week.

The fact that the delay was requested by the Americans gave rise to rumors that something had gone wrong. In fact, nothing sinister was implied. When John McCarthy began his conference with London members of the Motion Picture Association of America, it quickly developed that a mass of detail had to be discussed. It was then thought desirable that the talks be left over to the following week.

It is understood here that the Americans are pressing for an increase in the basic annual remittance from the present \$17,000,000 to \$25,000,000 in addition to provisions liberalizing the allowed use of blocked sterling.

It is anticipated here that the Whitehall negotiations will be briefer than on previous occasions. Much has been done in advance in the course of talks Fayette W. Allport has held with officials. Mr. McCarthy now plans to remain here until finality is reached instead of making his scheduled trip to Madrid in the interim. Joyce O'Hara and James Mulvey anticipate returning to the U.S. in about two weeks.

The American negotiators, it is stated, appreciate to the full the seriousness of the Chancellor of the Exchequer's recent reference to Britain's continuing balance-of-payments problem.



In the seasonal business drop, practically the only film attracting queues in London's West End is the 50-minute picture, showing at all newsreel houses, of the sensational "Sugar" Ray Robinson-Randolph Turpin fight. The picture has had a chequered career.

Michael Goodman—he is a minor producer specialising in such affairs—bought the exclusive film rights in the fight. He found himself in difficulties as exhibitors believed the film would be a flop. In desperation, he sold the pictures to the British Broadcasting Corporation for transmission on the night following the fight. Following the CEA's ban on television, Mr. Goodman had to offer exhibitors who had already booked the film the right to cancellation. As it happened, the bout proved to be the boxing sensation of years and exhibitors now have inundated Mr. Goodman with orders.

Gilhoot-Huish Sell Two

Gilhoot-Huish Theatre Enterprises, Salt Lake City, once one of the largest circuits in Utah, has sold two more theatres, leaving it with only four houses. The company sold the Lyric and Huish theatres at Richfield.

**RIDE
THE CREST OF
THE NEWS FROM
THE FAR EAST
WITH TODAY'S
TIMELIEST
PICTURE...**



NEWS BULLETINS

from the
trades:

"Should do strong business everywhere."
—*Showmen's Trade Review*

"A whopping job, produced on grand scale."
—*M. P. Daily*

"Fine Wallis production against colorful China today."
—*Film Daily*

"Sock action ... bedecked with showmanship."
—*Daily Variety*

"Vivid ... sock and topical."
—*Hollywood Reporter*


"First rate feeling of present day China's turbulence."
—*Variety*

PEKING EXPRESS

HAL WALLIS'

PRODUCTION STARRING

**JOSEPH CORINNE EDMUND
COTTEN · CALVET · GWENN**

with **MARVIN MILLER** Directed by **WILLIAM DIETERLE**
Screenplay by John Meredyth Lucas · Adaptation by Jules Furthman
From a Story by Harry Hervey  **A PARAMOUNT PICTURE**

PARAMOUNT is ready for your engagement—while the headlines are hot!

FILM SALE TO \$941,574 Is TV HITS SNAG Affirmed in Towne Case

Talent and AFM Demands Kill Deals Planned by Lippert and Republic

Two deals for the production and sale of motion pictures for television went cold last week in the face of demands from the talent guilds and the American Federation of Musicians.

On the coast, Robert L. Lippert, independent producer, announced cancellation of a series of films he had planned to make in association with Hal Roach, Jr. The films were destined both for theatre showings and television distribution.

AFM in New Demands

It was explained that demands for extra compensation from films shown on television were responsible for the cancellation. Murray Lerner, vice-president of the Lippert company, said the Screen Actors Guild, the Screen Writers Guild and the AFM were insisting on extra payments in amounts that would make it practically impossible for the company to realize a profit on the venture.

Two pictures of a projected series of 12 already have been completed. They are "Tales of Robin Hood" and "Present Arms." The films now will be offered to theatres only.

The AFM alone figured in the collapse of a deal under which television station KNBH was to have acquired 26 Republic features and 48 serial episodes for \$77,000. Hollywood Television Service, television subsidiary of Republic Pictures, notified the station that it had withdrawn from the offer to television pending further negotiations with the musicians.

When and if Republic product is again offered to television, KNBH may start again from scratch without being bound by previous agreements, it was said.

Has 150 Westerns Ready

Hollywood Television Service recently announced that it had 150 Westerns and serial films available for sale to the television broadcasters. Under Republic's agreement with the AFM, each picture must be re-scored and five per cent of the TV revenue goes to the musicians' union.

Soon after, Roy Rogers, whose old pictures are included in the block offered by Republic, went to court seeking an injunction to prevent Republic from selling his old Westerns. Gene Autry let it be known that he contemplated similar action. Both stars now are making special half-hour films for television.

Although there was no comment from Hollywood Television Service executives, informed sources on the coast credited the possibility that the impending action by the talent guilds against another concern which

recently consummated the sale of pictures to television may have influenced Republic in delaying any deals pending clarification of the guilds' intentions.

It is also known that the AFM has come out with a surprise demand for five per cent of the gross of the difference between the amount paid by the station for production and the amount obtained from the sponsor. The AFM's position, it is said, necessitates further negotiations.

United Paramount Asks ABC Merger Approval

WASHINGTON: United Paramount Theatres and the American Broadcasting Company this week asked the Federal Communications Commission to approve the proposed merger of the two companies by October 1 at the latest. In filing their first formal petition, the firms explained that the fall season is the beginning of the year for television network operations and that they were anxious to obtain clearance by then.

Before the FCC can act on the UPT-ABC merger, the stockholders of both companies must approve the deal. Meetings are set for July 27 and the merger petition must be amended to show the results. The boards of directors of both UPT and ABC already have approved the merger.

The two companies told the commission that unification would make available funds to promote the resulting company to a position of equality with other companies now leading in the network field and that it would in fact stimulate competition in network broadcasting. The FCC further was told that UPT would bring to the merger experienced personnel with a record of accomplishment in the public entertainment and information field. Material filed with the FCC so far fills 15 volumes, and there is more to come.

De Mille Considers Offer To Produce TV Series

Cecil B. DeMille is currently considering an offer from United Paramount Theatres to produce and direct a series of dramatic television shows for television. A circuit spokesman emphasized in New York this week that the deal was merely under contemplation and that its final development probably will await the merger of United Paramount and American Broadcasting Company. Mr. DeMille, currently completing work on "The Greatest Show on Earth" for Paramount, produced a dramatic series for radio under the title of Lux Radio Theatre for many years.

Open Cooper House

The new Harbert theatre in Oklahoma City, Okla., has opened officially. The house is one of the Cooper Foundation theatres.

CHICAGO: The U. S. Court of Appeals here this week affirmed \$941,574 of the \$1,295,878, plus \$75,000 of the \$225,000 attorney fees awarded the Towne theatre, Milwaukee, by the U. S. District Court, Chicago, in April, 1951.

The rest of the decree was affirmed, with the exception of the portions which gave the Towne first choice of all pictures and forbade certain Fox and Warner theatres from licensing any pictures released by the defendant distributors in the case: Loew's, Paramount Pictures Corporation, RKO Distribution Corp., Twentieth Century-Fox, Warner Brothers Pictures and Columbia Pictures.

In slicing \$150,000 of the \$225,000 fee awarded to Thomas C. McConnell, noted film industry attorney who represented the Towne theatre, the court expressed the opinion that "the fabulous amount allowed is shocking to our sense of reason and justice. The amount would equal the total compensation received for a period of 15 years by the distinguished judge who made the allowance."

Nassours, Price and Merman Form Producing Company

William and Edward Nassour, Will Price and L. B. Merman announced in Hollywood this week the formation of NPM, Inc., a new independent producing company, which will make films exclusively in Technicolor. Will Price will direct his wife, Maureen O'Hara, and John Payne in the company's first film, "The Black Grandee." With Mr. Merman as producer, the company plans to make four features in the next 12 months. Mr. Merman and Mr. Price organized another independent company last June 1, with a present program of seven Technicolor features. The Nassours built their own studio in Hollywood six years ago and operated it until recently when they sold it to the Los Angeles Times for use by the paper's television station, KTTV.

RKO Signs Maurice Evans

RKO Radio has signed Maurice Evans, noted Shakespearean actor, to play the role of Caesar in Gabriel Pascal's forthcoming production of "Androcles and the Lion," a comedy by George Bernard Shaw, the company announced in New York this week. Others in the cast include Jean Simmons, Alan Young and Victor Mature.

Connecticut Unit Sets Outing

The Motion Picture Theatre Owners of Connecticut will hold its annual outing and golf tournament at Racebrook Country Club, Orange, Conn., August 7, George H. Wilkinson, Jr., president, and Albert M. Pickus, TOA vice-president, have announced.

TV TRADE FIGHTS BACK ON BOUT EXCLUSIVES

Set Manufacturers Outbid Theatres; Trade Units to Meet on Channels

Theatre television once again proved its box office attraction with the exclusive presentation of the Rex Layne-Rocky Marciano fight last week, but at the same time faced the prospect of stiff competition with the regular broadcasters for important future bouts.

Underscoring the common interest in large-screen television and its development as an added box office stimulant, an all-industry meeting is scheduled in New York early in August when a "united front" position on the question of channels for theatre TV will be discussed. The Federal Communications Commission has set hearings on the allocation of such bands for September 17.

The big news of the week was not so much the drawing power of the Layne-Marciano fight, which drew despite the lesser known names of the contestants, but the fact that a group of set manufacturers had outbid the theatres for the rights to the championship match last Wednesday between Ezzard Charles and Jersey Joe Walcott in Pittsburgh.

The manufacturers, worried about the inroads on set sales made by the exclusive theatre television presentations, reportedly paid \$150,000 for the rights to the fight, which will of course be televised into homes. Of that amount, about \$100,000 was said to have been for television and the rest for radio rights.

The theatre interests, which paid the International Boxing Club \$10,000 for the exclusive rights to the Layne-Marciano bout, were reported to have offered \$65,000 for the Charles-Walcott fight. It is understood the theatre group has signed a deal for theatre televising another important fight.

Set manufacturers who chipped in to buy the Charles-Walcott contest included Admiral, Crosley, DuMont, General Electric, Motorola, Philco, RCA, Sylvania and Westinghouse.

Report Manufacturers Seeking Safeguards

Reports that the manufacturers were planning some drastic move to safeguard their interests were current this week, but could not be substantiated. It was said that they intended to buy into the IBC or, if unsuccessful, might try and buck IBC competition and stage their own fights. Their concern is not surprising since free sports on television always have been one of its main attractions. Set sales reportedly have

FCC WILL EXPEDITE CHANNEL ALLOCATION

The Federal Communications Commission last week announced a plan to expedite proposed proceedings on opening new television channels and allocating them on a city-by-city basis. If adopted, the plan would clear the way for the theatre television hearings to go ahead on schedule in September. Film industry observers have been concerned over the possibility that the commission's crowded calendar may force serious delays in the theatre television proceedings.

fallen off considerably in the wake of the Louis-Savold and LaMotta-Murphy bouts, which were carried by the film houses to the exclusion of home radio and television.

Industry observers this week felt that the theatres' inability to outbid home television interests was a passing phenomenon caused by the comparatively small number of houses involved. Additionally, quite a few theatres have theatre television equipment but are unable to obtain the necessary lines from the telephone company.

Prospects are for some 100 theatres to be equipped with large-screen television apparatus by the end of the year and the total may well rise to over 200 by the end of 1952, judging by the orders received by RCA and other manufacturers. Once these houses are equipped and linked by channel or coaxial cable, observers feel confident that their combined buying power will overcome any attempts by the broadcasters to outbid them for sports or other events.

Refuses Five Channels To Common Carriers

Allocation of special frequencies by the FCC is likely to reduce considerably the cost for theatres participating in large-screen exclusives. At the same time, several interested parties are likely to oppose allocation of channels for exclusive theatre use when the FCC opens hearings on the question.

The commission last week refused to give five television channels in the UHF channels to common carriers. Instead, it proposed to let the channels go to the broadcasters. The FCC said that withholding of the frequencies "would severely handicap the full attainment of an adequate nationwide and competitive television system."

The all-industry meeting on theatre-television channels probably will be sponsored by the National Exhibitors Theatre Television Committee, whose president is S. H. Fabian. Due to be held during the first week in August, spokesmen for Allied States, the Motion Picture Association of America, the

Society of Independent Motion Picture Producers, independent producers and, possibly, the Society of Motion Picture and Television Engineers will be invited to attend.

An accord apparently has been worked out between NETTC and Allied on what frequencies to seek from the FCC and it is believed that the rest of the industry can largely agree with that position. Allied is said to be ready to go along with an industry request for ultra high frequencies. In return, if and when the commission forces the regular broadcasters out of the VHF bands, NETTC and the MPAA will agree to go along in efforts to obtain VFH channels for use in exclusive theatre television broadcasts.

Hire Charles Alldredge as Washington Representative

Jerome W. Marks, chairman of the recently established Fair Television Practices Committee, last week announced the group had retained Charles Alldredge as its Washington representative. Mr. Alldredge directed some of the pioneer research in the effects of television in social and economic fields. Since joining the campaign of Alben W. Barkley for the vice-presidency in 1948, he has been a public relations counselor in Washington.

The group was organized to oppose the limitation of audiences only to those paying special fees. As such, it is opposed to exclusive theatre television and all forms of subscription television. "American families have invested in excess of \$3,000,000,000 in 12-000,000 television sets in expectation that a whole new world of sports and theatrical entertainment would be opened up to them," Mr. Marks declared. "It is the purpose of our committee to help establish the rights of these millions of TV families and protect them from discrimination."

Mr. Marks denied that his group had any connection with the set manufacturers who outbid the theatres for the rights to the Charles-Walcott fight.

Layne Bout Drew Strong Gross at 11 Theatres

The Layne-Marciano fight was carried by 11 theatres in eight states and saw full houses in practically all instances. Audiences were slower to arrive than in the case of previous bouts, however. In Chicago, theatre television suffered from the competition offered by a White Sox-Boston twilight-night baseball doubleheader which drew a crowd of over 50,000. The State Lake again was filled, but the Tivoli had some empty seats. In Pittsburgh, Shea's Fulton theatre closed at 6 P.M. and reopened only for the fight, with \$1.50 charged for a net of \$1,625. Federal and city tax amounts to 35 cents on each ticket.

Stuffed Shirts vs. T-Shirts

By RED KANN

ABRAM F. MYERS is disturbed by the point of alarm over the continued prospect of television pumping prizefights into theatres. He does not think there will be enough of them to warrant the cost of equipment or to hold the public's interest. He takes a dim view of the possibility of other major sporting events becoming available for exclusive theatre television reception. He cites uncertainties over systems and channels. But, especially, he is bothered over the loss of dignity which he believes theatres are facing and wonders if parents and other nice people will want to continue patronizing houses loaded down with enthusiastic, excited and vocal audiences in shirtsleeves and T-shirts. Let's see:

Correct that there will not be enough major fight bouts to keep theatre television going. But no one expects there would be. Amortization of the cost of equipment will not rely on fights alone. There will be other major sporting and special events captured as the step-up in installations makes it possible to bid against commercial sponsors like beer, beverages and automobiles. And there will be other programs when theatre television becomes a competitive force. The crystal ball precise enough to envision what kinds of attractions will be developed once a national theatre television chain approaches reality has not yet been fabricated.

The uncertainty over systems and channels is one which we share with Mr. Myers. It is obvious blueprints are not possible until this vital problem is settled.

BUT where the opinion of Allied's board chairman takes its strangest turn is with his concern over a breakdown in theatre standards by catering to the sort of patronage not now attracted. The question here might be said to narrow down to an issue of stuffed shirts versus T-shirts.

If the motion picture theatre is a focal point of community activity and interest, which it is, it is hardly democratic to suggest pitting one part of the public against any other part. Nor is it in the exhibitor's welfare. Cashiers have tickets to sell to anyone who has the price and the merchandise put up for sale by the theatre is available to anyone who wants to buy it. No social references are ever required.

The showman who is progressive has the obligation to do what he can to increase his business whether by re-attracting his regulars or by broadening his entertainment base to capture new faces. Like Hollywood, exhibitors can stand more.

As indacisive as the eventual impact of theatre television now is, enough current history has been written to indicate pretty strongly that it will be a force of major proportions in theatre operation of tomorrow. Many responsible exhibitors, leaders in their class, already are convinced that an alliance is as inevitable as it is desirable and necessary.

SHOULD reasons to the contrary dictate otherwise, concern about prissy niceties of audience deportment ought not be among them. Suppose fight fans do cheer and boo in the theatre. We have known the presumably more genteel audiences which Mr. Myers appraises with such affection to cheer and boo motion pictures in motion picture theatres, and not all of them were wearing coats and ties.

When Randy Turpin licked Sugar Ray Robinson, the first page of the distinguished New York *Herald Tribune* was dominated by a four column photo of the bout in action. At Madison Square Garden, women in evening dress and men in tux mingle—and yell—along with the muggs who can't afford ringside. What this boils to is merely this: An attraction is an attraction regardless of what it is so long as it breaks no laws and respects order.

Which is hardly new. Exhibitors have had memorable success in the past with pictures of fight classics and came off uncontaminated, but financially happier. Many circuits, like Loew's, looked for a repeat this week with spot bookings of the Turpin-Robinson tangle. Whether by television or straight motion pictures, it still was a prizefight.

This is a big country with lots and all kinds of people. Some like musicals. Some like Westerns. Others like sporting events. But all of them are customers, actual or potential. As the most widely-flung dispenser of popular entertainment, the motion picture theatre must be flexible enough, and have bounce enough to meet all comers.

Stuffed shirts, T-shirts. No matter, they're all people.

Theatres Hit In Midwest Flood Zone

KANSAS CITY: As the flood waters of the Missouri began to recede this week, prints of pictures began to go out again via delivery trucks, although some exhibitors had to use boats to pick them up. It is estimated that about one quarter of the theatres in Kansas have been affected by floods that caused millions of dollars in damage to crops, livestock and property.

In Kansas City, Mo., the flooding of one water pumping station serving the city and outlying communities resulted in emergency water-saving orders. Theatres were required to close along with other establishments. Soon after, the order was modified to permit film houses and other places of amusement to operate, but only if they did not use air conditioning equipment.

The theatres were closed all day Saturday and opened at 5 P.M. The radio stations broadcast news of the opening at regular intervals. All drinking fountains and soft-drink machines that mix city water with gas also were shut down since authorities feared that the water might be contaminated. Pressure was very low.

Modification of the emergency order was obtained by Howard Burkhardt, manager of Loew's Midland, and chairman of the public relations committee of the Motion Picture Association of Greater Kansas City, in a meeting with the Kansas City, Mo., emergency flood staff. He promised them full cooperation, pointing out the value of the theatres during the emergency.

In Kansas City, Kan., the overflowing Kansas river put the Osage and Park theatres out of operation. The Riverside drive-in was flooded and flooded highways made the Crest inaccessible for two days because of flooded highways.

Throughout Kansas, many theatres had to close because of power failure when utility stations became flooded. Telephone and wire communications were broken between Kansas City and a number of the worst flooded points. Fox Midwest managers chartered planes to carry prints to area points where managers could pick them up for some circuit theatres.

Mass. Exhibitors Meet On Business Status

Exhibitors from the Lowell-Lawrence, Mass., area met in Boston last week to discuss business conditions and the problems of inflation at a special conference called by Norman Glassman, president of Independent Exhibitors, Inc., of New England. Mr. Glassman plans meetings of similar groups in other sections of New England in the near future. Attending from Boston were Ray Feeley, the group's executive director, and Leslie Bendslev, Irving Isaacs and Leonard Goldberg, members of the committee on industry improvement.

California Unit Reelects Nine Board Members

The California Theatres Association and Affiliated Industries, Inc., reelected nine of its directors and named two new board members at a meeting in San Francisco last week. The new directors are Mark Alling, manager of the Golden Gate theatre, and D. B. Levin, owner of the Grand theatre, both of San Francisco. Reelected were Abe

Blumenfeld, Blumenfeld Theatres; Roy Cooper, Golden State theatre; L. S. Ham, West Side Theatres; Graham Kislinsky, North Coast Theatres; Ben Levin, General Theatrical; George Nasser, Nasser Bros. Theatres; Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco; C. V. Taylor, T & D Jr. Enterprises, and Jerry Zigmund, United Paramount Theatres, San Francisco. The board members were to meet this week to elect officers.

See Tighter U.S. Control On Building

WASHINGTON: Some government officials here believe that the proposed change-over in the National Production Authority's construction control order may mean much tighter curbs on theatre alteration and repair work. In their opinion, restrictions spelled out in terms of copper, steel and aluminum may tend to hold down such work more sharply than the present dollar restrictions.

Moreover, they say, with more and more construction of other types eligible for official allocations under the Controlled Materials Plan, and with allotments to manufacturing firms taking up more and more steel, aluminum and copper, it will be increasingly difficult for exhibitors to find supplies of these materials, regardless of Government talk about "self-certification."

On Wednesday, Nathan D. Golden got a cold shoulder from his superiors when he asked for more liberal treatment of theatre construction under the revised construction order. Officials said that to his argument, that the new order would actually tighten controls on theatre building and create even greater hardships for exhibitors and equipment manufacturers, the NPA film chief got a long and polite answer which could be boiled down exactly to two words—"So What?"

The new order is likely to be issued early next week unless there is some unforeseen delay. The NPA revealed this week that during the last two weeks of June it had granted theatre construction "hardship" appeals to five applicants but had turned down a sixth. One of the approvals involved proposed alterations to the Astor theatre, New York. Others involve new drive-ins in Arco, Idaho, and Palm Beach, Fla. The denial concerned a new drive-in in Henderson, Texas. It was proposed by East Texas Theatres.

A plan has now been set up to salvage obsolete, inoperative film equipment for scrap use, it was announced this week by Mr. Golden. In a special letter, all industry groups were asked for cooperation. The program covers equipment in theatres, studios and exchanges. The Institute of Scrap Iron and Steel is cooperating with NPA on the drive.

Court Halts Picketing Of Connecticut Drive-in

Picketing of Lockwood & Gordon's Norwalk, Conn., drive-in theatre was halted last week by a temporary injunction issued by Judge Walter Pickett of the Hartford Common Pleas Court. The restraining order was issued at the request of the corporation against Local 479 of the International Alliance of Theatrical and Stage Employees. The Judge ruled that no labor dispute existed and the defendants acted illegally.

SCHARY TOP MAN AT METRO STUDIO; HEADS NEW CABINET

Heralding an important change in Metro policy, Dore Schary this week was named head of MGM production and studio operations, functioning as chairman of a three-man executive board. He had until now been vice-president in charge of production, working closely with Louis B. Mayer, who has resigned from the company, effective August 31.

The decision to put Mr. Schary in complete charge was announced this week by Nicholas M. Schenck, president of Loew's and MGM, following a meeting of top company executives from the east and west coasts at the Ambassador Hotel in Chicago.

The executive board which from now on will set studio policy consists of E. J. Mannix, who was named general manager at the studio; Benjamin Thau and Louis K. Sidney. The brief statement issued after the conference did not say so, but it is understood that the change to a cabinet-type operation at Metro is designed in part to give Mr. Schary all the time he wants and needs to devote his attention to production.

The two-day meeting also discussed plans for the season starting in September. The statement said "an outline of the films and casting was discussed and international and domestic markets were analyzed."

And it went on: "Distribution plans for the company's outstanding production effort, 'Quo Vadis,' occupied an important part of the meeting, the enterprise which was commenced 10 years ago is now in the final editing stages and should reach theatre screens some time this fall."

Attending the east-west executive conclave were Mr. Schenck, Mr. Mannix, Mr. Thau, Mr. Sidney, J. J. Cohn, Lawrence Weingarten and Howard Strickling from the coast and Arthur M. Loew, J. Robert Rubin, Charles C. Moskowitz, William F. Rodgers, Joseph R. Vogel and Howard Dietz from the home office in New York.



By the Herald

DORE SCHARY

Mr. Schary joined the Metro studio three years ago. Before that, he had been executive vice-president in charge of production at RKO Radio and earlier still he had been an executive with Vanguard Films.

The need for a conference arose from the resignation of Mr. Mayer, whose contract with the studio expires August 31. Mr. Mayer, who was a founder of Metro back in 1923, so far has not announced new plans and has refused to elaborate on his statement late last month that he would produce pictures elsewhere. He reportedly has leased a suite of offices in the Darrow Building in Beverly Hills.

The Chicago meeting was conducted in utmost secrecy with the names of the participants not appearing on the hotel register. Members of the group also did not accept telephone calls while the conference lasted and were unavailable for interviews.

Three Warners to Offer Stock for Redemption

In a letter to stockholders of Warner Brothers Pictures this week they were advised of the intention of the Warner Brothers—Harry M., Albert and Jack L.—and some members of their families to tender a total of 100,000 shares of stock. This is part of the company's announced intention to purchase for cancellation and retirement \$15,000,000 of the corporation's outstanding common stock at prices not exceeding \$15 per share. Tenders must be received by the Guaranty Trust Company of New York before 3 P.M. on August 16, 1951. The company last February cancelled and retired 523,000 shares of stock which had been acquired prior to January 11, 1951. Since that date, 136,000 shares of common have been acquired and are now held in the treasury.

However, no stock has been purchased since July 3, 1951.

In a statement accompanying the invitation to tender, the net profits of the company from 1939 to 1950 were shown. The net for 1939 was \$1,939,345. It rose to a peak of \$22,094,000 in 1947 and then declined to \$10,271,657 in 1950. The net for the six-month period ending February 25, 1950, was \$5,897,000 and the net for the same period ended February 24, 1951, totaled \$3,827,000.

Ad Code Talks on Coast

Gordon S. White, Motion Picture Association of America Advertising Code Administrator, arrived in Hollywood last week for a series of discussions in connection with advertising and production code matters. His conferences with the West Coast code staff will continue for another two weeks.

PICKUS IS STRATFORD LEADER OF DEFENSE

The Civil Defense organization operating in the Bridgeport, Conn., suburb of Stratford, Conn., was unconventional from its inception.

"While the State Civil Defense and national setup urged appointment of a small advisory committee of municipal leaders such as police superintendent, etc., here in Stratford we did it just about as unorthodox as possible," commented Albert M. Pickus, owner of the Stratford theatre, and regional vice-president of the Theatre Owners of America.

Named to Top Post

Mr. Pickus was named to the top position of the Civil Defense organization in the town, with organization staff consisting of an insurance broker, a newspaper pressman, a survivor of the Bataan Death March, a bank clerk, a plumbing supply salesman, a utility man, tree warden, an engineer, for example.

The Council named Mr. Pickus chairman with the veteran theatre man appointing each of the council members as deputy directors and assigning to them the various subdivisions of defense work, medical, police, fire, welfare, engineering, public service and headquarters and administration.

He set up special liaison with the American Red Cross, a Communications division, as well as a division for the education of the school students and public relations.

Specifically, Mr. Pickus, in an effort to avoid the hysteria type of stories being used in a number of key cities to make people "atom" conscious, decided to educate the public not through methods of hysteria, but by doing the unusual yet accomplishing something toward perfecting the organization and getting the story across to the public.

Call for Volunteers

He issued a call for volunteer registration of all men of Stratford between 35 and 50 as wardens, auxiliary police and firemen, harbor police patrol. A sketch of a proposed bomb shelter in California during World War II brought about the idea of home bomb shelters utilizing the basements of individual homes. The idea was put across that unlike World War II air raid warnings, when alarms are sounded in an atom bomb attack everybody goes to the basement and there will be no air raid wardens rushing about on the streets. Put in preparation by the town engineering department were sets of plans and specifications for the home-constructed shelter, which will be made available to the townspeople (population, 33,660) without cost.

Also under way is a mass blood typing of local residents, to be used extensively in the town in event of a bombing; distribution of instructions on how to act as individuals during the bombing attacks; recommenda-



ALBERT M. PICKUS

tions by the Town Council of construction of bomb proof basements in future schools in the town.

Mr. Pickus is also quite active in other work. He is regional vice-president, member of the board and on the executive board of Theatre Owners of America; president of Sterling House Community Center, Stratford; member of board of directors of the Bridgeport-Stratford Community Chest, and member of its budget committee; member of board of directors of Visiting Nurse Association.

All other activities have been in the past, such as chairman of the War Finance Committee for the fourth through the eight War Loan Drives; chairman of Community Chest drive for four years; state chairman of Brotherhood Week; and many others.

Senate Committee to Hear Admissions Tax Witnesses

WASHINGTON: The Senate Finance Committee will hear witnesses on proposed changes in the Federal admissions tax August 2. Film industry representatives scheduled to appear before the committee that day are Abram F. Myers, representing Allied States Association; A. Julian Brylawski, for the Theatre Owners of America, and Col. Robert T. Barton, Virginia Motion Picture Association. They are expected to oppose provisions of the House-passed tax bill which would eliminate the 20 per cent tax on admissions to events sponsored by non-profit groups. It is anticipated they will urge that the admissions tax be completely abolished or that it remain in effect for all groups. Witnesses from organizations benefiting from the provision are also scheduled to appear. Representatives of radio and television manufacturers will also appear that day to oppose any increase in their excise load.

Screen Duty To Entertain: Grainger

A producer who believes in straight entertainment for film patrons, in New York last week described what he believed was the future of Hollywood product.

"There probably will be more entertainment pictures coming out of Hollywood in the next year-and-a-half than ever before," Edmund Grainger, RKO producer, told the trade press; the so-called message picture—where "preaching" takes the place of entertainment—has no place in the motion picture industry's scheme of things today.

Mr. Grainger had just come up from Washington where his "Flying Leathernecks", a Technicolor film which will be released nationally by RKO about Labor Day, was given a screening at the Pentagon. "The Marine Corps was very enthusiastic about the picture," he said.

The producer, who keeps an eye out for headlines stories for the screen, has two for release. The first is "The Racket" with Robert Ryan, based on the Kefauver Senate Crime Committee disclosures, and the second is "The Korean Story" which will deal with the critical time in the Korean conflict.

The Army and Air Force have approved the idea for the latter production and within the next few weeks shooting of exteriors will be started in Korea, with other footage to be taken at Camp Carson in Colorado Springs. Other projected films by Mr. Grainger are "The Day They Gave Babies Away" from a *Cosmopolitan Magazine* story, to be released about Christmas and starring Bobby Driscoll; "Blackbeard the Pirate" in Technicolor, to be produced in Britain—a special company being formed for the purpose; and a spy story "African Intrigue," also in Technicolor, to be filmed in Africa and possibly starring John Wayne.

Mr. Grainger said that there is a new spirit of activity and industry prevailing in Hollywood and everyone has his "shoulder to the wheel." Television is competition, he added, but also is stimulating renewed vigor on the part of all sections of the industry. "I think it's healthy," he said, and "producers and directors are all trying to turn out top product. The exhibitor, too, is doing a lot to sell the pictures."

Schine Given More Time To Drop Seven Houses

The Schine circuit was granted another extension in the deadline for divesting "about seven" theatres under the terms of its anti-trust consent decree. The new deadline, pushed forward two months, is now September 11. The theatres were to have been sold during the second year of divestiture. The original deadline was June 30 but the Justice Department then gave the circuit until July 11, then this week agreed to extend the deadline to the new date.

**OPENING AT BROADWAY'S LONG RUN
ASTOR THEATRE, JULY 25th**

RKO'S HAPPY RAINBOW OF RHYTHM AND ROMANCE!

Love set to music!

**DAVID NIVEN
VERA-ELLEN
CESAR ROMERO**

Youth set to music! Fun set to music!

HAPPY GO LOVELY

**COLOR BY
TECHNICOLOR**

Produced by MARCEL HELLMAN
Directed by BRUCE HUMBERSTONE
Screenplay by VAL GUEST



Distributed by RKO

People in The News

WILLIAM F. RODGERS, vice-president and general sales manager for Metro-Goldwyn-Mayer, will be the guest of honor at the first luncheon of the Film Press Writers of America in New York July 30.

ROBERT SCHWARTZ, formerly production manager of Eagle-Lion Films, has been named purchasing agent of United Artists, succeeding IDA GARRETTSON, resigned. He will be in charge of all purchasing for the UA home office and branches.

CHARLES W. SEAGER has been named eastern manager of Ansco's professional motion picture sales department, Binghamton, New York. He joined Ansco in 1946 as head of the Binghamton sales staff.

MARC J. WOLF, international chief barker of the Variety Clubs, will attend the installation of officers of Variety Club Tent No. 20 at the Hotel Gayoso, Memphis, July 23.

BERNARD J. GATES, Monogram's supervisor in Latin America, arrived in New York last week for home office conferences with NORTON V. RITCHEY, president of Monogram International Corporation.

JOHN B. MCCULLOUGH, director of the Motion Picture Association of America's film conservation department, visited Ottawa this week at the invitation of the National Film Board of Canada to participate in fire tests of Canada's newly designed film vaults.

ARTHUR LEVY resigned this week as sales manager of the United Artists office in Pittsburgh to become branch manager of the UA office in Washington, D. C.

LEE SIEGEL, formerly assistant to Ted Tod in the exploitation department of the 20th Century-Fox Chicago branch, has been promoted to exploitation field representative of the Cleveland office.

ARTHUR GREENFIELD is Universal-International's new Oregon manager. He succeeds H. HUMMELL.

LOUIS VAUGHN, manager of the Modesto drive-in, San Francisco, was placed in charge of all GEORGE MANN'S Redwood Theatres this week, replacing CLIFF GIESSMAN who was forced to resign be-

cause of illness. He will make his headquarters at Eureka, Cal.

JIM SCHILLER, a Monogram exploitation representative for nine years, has formed the James A. Schiller Co. in Los Angeles to distribute exploitation films.

HERBERT COPPELMAN, general manager of the Snider Circuit, will serve as chairman for exhibitors in the metropolitan Boston area in the city's 1952 Community Fund drive. BENN ROSENWALD, MGM resident manager, will head the distributors group in the campaign.

JACK DE LIER, Universal-International salesman at Kansas City, traveled by boat for more than 40 miles over the Kansas plains when he was caught in the flood last week.

E. S. LINDFORS, vice-president in charge of eastern operations for Bell and Howell, Chicago, has been elected president of the National Association of Photographic Manufacturers.

JAMES ALEXANDER, Universal-International manager in the Dominican Republic, has been named home office representative in Panama. MORRIS PAIEWONSKY succeeds him in the Dominican Republic.

BENJAMIN N. BERGER, president of Berger Amusement Company, Minneapolis, has been appointed chairman of the Bonds for the Israel Government campaign in the upper Midwest.

MAX SCHREIBER, a Paramount Pictures employee since 1932, was appointed cashier of the New York branch this week.

KERMIT STENGEL, executive vice-president of Crescent Amusement Company, Memphis, and one of the directors of the Tennessee Safety Council, will direct the theatre phase of the statewide "Farm Safety Week," which will be observed next week.

ALFRED E. DAFF, director of world sales for Universal Pictures Company, Inc., left New York by plane this week to hold a series of six meetings with company distribution representatives in Europe, the Middle and Far East, Australia and New Zealand. His first stop was Paris.

ture distributed by major-department stores and auto supply dealers. The radio campaign will get under way with six to 10 announcements per week by Paramount personalities over leading stations in 17 cities.

Technicolor Dividend

The Board of directors of Technicolor, Inc., meeting in New York last week, declared a dividend of 50 cents per share, payable July 30, 1951, to stockholders of record July 18. This is the second dividend of 50 cents per share voted by the corporation this year.

Fox Division Heads Meet

Twentieth Century-Fox division managers met at the home office in New York this week for a two-day sales conference to discuss plans for the special handling of three forthcoming releases, "Decision Before Dawn," "People Will Talk" and "No Highway in the Sky." The talks, at which Al Lichtman, distribution head, presided included preliminary plans for six Technicolor features, which will be released from August through December.

On the first day, Charles Einfeld, vice-president, conferred with the division heads on the company's cooperative advertising plan under which 20th-Fox would assist first run and first subsequent run theatres with their advertising. Mr. Einfeld also discussed the progress being made in the merging of sales and advertising forces to give greater impetus to the company's merchandising program.

The division heads attended screenings of "No Highway in the Sky," "Meet Me After the Show," a Betty Grable Technicolor musical, and "A Millionaire for Christy," the Bert Friedlob production starring Fred MacMurray, Eleanor Parker and Richard Carlson, during the two-day meeting.

Attending were Arthur Silverstone, eastern sales manager; Edwin W. Aaron, western sales manager; Martin Moskowitz, Empire State division manager; E. X. Callahan, Atlantic division; R. E. Moon, Central; Peter Myers, Canadian; M. A. Levy, midwest; H. G. Ballance, southern, and Herman Wobber, western.

The following six Technicolor pictures are scheduled for release in the August-December period: Darryl F. Zanuck's "David and Bathsheba," starring Gregory Peck and Susan Hayward; "Meet Me After the Show," directed by Richard Sale; "Friendly Island," with William Lundigan and Jane Greer; "Anne of the Indies," starring Louis Jourdan, Debra Paget and Jean Peters; "Man of Two Worlds," starring Tyrone Power and Ann Blyth, and "Golden Girl," directed by Lloyd Bacon.

Four Pictures in Work At 20th Century-Fox

As a start on its 1952 production schedule, Twentieth Century-Fox currently has four pictures in work, the company announced this week. Several recently completed films are also scheduled for release next year. The studio is currently shooting "Viva Zapata," which Darryl F. Zanuck is producing with Elia Kazan as director. Also in work are "Lydia Bailey," starring Dale Robertson and Anne Francis; "With a Song in My Heart," starring Susan Hayward, and "Red Skies of Montana," with Richard Widmark, John Lund and Constance Smith. Already completed for 1952 are "The Marriage Broker," starring Jeanne Crain and Thelma Ritter; the Australian-made "Kangaroo," with Peter Lawford and Maureen O'Hara, and "Golden Girl," starring Mitzi Gaynor.

Paramount, Deep Rock Oil In International Tieup

Paramount Pictures and the Deep Rock Oil Co. this week completed arrangements for one of the largest international merchandising tieups ever effected for motion pictures. Initially launched in nine Midwestern states, the campaign will be extended to include Belgium, Holland, Luxembourg, Norway, Denmark, Sweden, Italy and France. The campaign will consist of 2,000-line ads in daily newspapers and newspaper mat services, radio transcriptions in large cities, billboards, dealer mailing pieces and litera-

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Criterion Theatre—where it opened to smash business and continues the pace in its 3rd Great Week!

\$In

SAN FRANCISCO

Paramount Theatre—where exceptional business—the best in years—marked this red-hot engagement!

\$In

CHICAGO

United Artists Theatre—where a sensational opening was followed by magnificent returns—a sock by any standards!

\$In

DETROIT

Fox Theatre—where the boxoffice turnstile has been making that beautiful music. A truly great playdate!

\$In

BOSTON

Metropolitan Theatre—where the best opening in years was followed by solid sock business!

\$In

LOS ANGELES

The Universal Unit—where eye-popping returns were the order of the day, and the weeks!

\$In

theatres everywhere

—where day in and day out, grosses are from very good to sensational — and you can ask the man who plays it and the man who releases it thru

UA

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...It's the BIG DOLLAR picture!

IT'S HAPPY DAYS AT KINGSTON DRIVE-IN



INTERMISSION fun at Walter Reade's 9W Drive-In near Kingston, N. Y.

by FRED HIFT

KINGSTON, N.Y.: Those pessimists who have been burying the film business should spend a Saturday night at the Walter Reade 9W Drive-In theatre just outside Kingston. They're likely to come away feeling bullish about the industry and its future.

This is the theatre's third season—it opened in May of 1949—and according to manager Hervey Keator the drive-in is having its biggest year ever. "People like to come to us," he says. "On a hot night there isn't anything quite like it. Oddly enough though, only about 30 to 35 per cent of our audience is drawn from the closed-theatre crowd. We get people who just couldn't go to the movies if it weren't for drive-ins."

The 9W has a capacity of 622 cars; a 58-foot screen and was built at a cost of \$150,000. It is one of six outdoor theatres operated by the Reade circuit and Mr. Keator proudly maintains that it is the most picturesque drive-in to be found anywhere in the Hudson Valley. The installation is half circled by dense woods which extend almost to the highway on both sides of the theatre.

Two Compete for Films

The nearest drive-in competition for the 9W is the Sunset on Route 28, several miles out of Kingston in the opposite direction. The competition between the two drive-ins for top product is, at times, intense. The Reade interests also run two regular houses in Kingston which is in a television "fringe" area where theatre business has not suffered as yet.

Last Saturday, cars kept arriving at the 9W in a steady stream. Soon after 9 P.M. they were told all available space on the ramps was taken. They were advised they could move to the far end of the installation and wait for room, and many did.

Standing near the entrance cashier booths, Paul Petersen, drive-in supervisor for the

Reade circuit, wore a happy smile as he watched the cars roll by. "We're up to capacity now," he said, "but I like to let everyone in. Many get out of their cars and go for a bite at the concession stand. Of course, some come and ask for their money back and they get it, too."

The 9W is doing a thriving concession business which is estimated to run anywhere from 40 to 50 per cent of the admission gross on an average night. Cold drinks are the biggest selling item at the neat, clean stand whose walls are covered with announcements of coming attractions, a surprising number of them war film reissues.

"Stars matter a lot here," said Mr. Keator. "Our crowd likes John Wayne and Gary Cooper and they go for Randolph Scott too. We try and give them what they want." The theatre plays a show-and-a-half each night and has three changes weekly, holding occasional top attractions for three and four days.

Admission Is Per Person

Admission at the 9W is per person, at 60 cents for adults. Children get in free, a policy which Mr. Petersen feels provides a valuable incentive and pays off in the long run. There's a special play area for the youngsters. The drive-in also has special student tickets at 45 cents (35 cents and tax).

The bill at the 9W last Saturday consisted of "Hell Town," with Gary Cooper, and "Fighting Caravan," starring John Wayne, both reissues that showed their age but were full of action. Sound came not only over the in-car speakers, but also over a speaker mounted over the door of the concession stand where a good crowd sat on chairs in the cool night air, watching the picture.

At intermission time, and before the "stage show," there was a 10-minute break. The manager took over the loudspeaker system, plugging coming product and urging patrons to take advantage of the concession

stand. On the screen appeared a trailer showing the face of a clock with a moving finger. When it reached the 10-minute mark, the lights were extinguished and the "live" show began.

"We found that people would get impatient if we just told them the show would go on again in ten minutes. They began to blow their horns. Now, with that clock-trailer, we find that the audience can follow the length of the break and doesn't mind," Mr. Keator explained.

Stage "Live" Program

The live entertainment was staged on the hard ground in front of the screen, brilliantly lit by a number of small spots. It included "Francis" the mule and Uncle Ezra, and "Ferdinand, the Bull," who shared his bag of tricks with a standing audience consisting mostly of youngsters. At the end of the show, several kids and some adults too were chosen for a ride on the bull to the vast amusement of those assembled around the screen. Mr. Petersen acted as master-of-ceremonies throughout.

The 9W sprinkles its programs liberally with extra attractions, ranging from a Cartoon Carnival to Family Night and Burlesque Night. The latter was a midnight show on film and the theatre charged extra admission for it.

Soon the stage show ended, the area darkened once more and the last feature flashed to the screen. Mr. Keator walked back to the projection room. On the way, he waved good-bye to a familiar face in a car pulling out. "So long," he called out. "Come again."

"You bet," came the reply from the dark. "And thanks for the show. It was swell."

Rivoli on Broadway Now Defense Recruit Center

The Rivoli theatre in New York, from this week until Labor Day, will serve as the focal point of the most extensive city-wide drive for Civil Defense volunteers ever undertaken by the Office of the Coordinator of Recruiting and Public Information. George P. Skouras, president of Skouras Theatres, has turned the Broadway house over to the OCD, along with the services of Montague Salmon, its managing director, his personnel, much of the special decorations inside and outside the house and the material assistance of the Skouras Theatres Community Service Department. A recruiting center at the theatre was opened by Mayor Vincent R. Impellitteri this week in the presence of many city officials. The set-up at the theatre includes five recruiting booths and an exhibit. A volunteer committee of theatrical and entertainment people is furnishing theatrical talent for the recruiting campaign.

Columbia Votes Dividend

The board of directors of Columbia Pictures Corporation last week in New York declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock of the company, payable August 15, 1951, to stockholders of record August 1.



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"SHOW BOAT"

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HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

MEXICAN TOTAL SEEN ONLY 100

by LUIS BECERRA CELIS
in Mexico City

Production of only 57 pictures during the first half of 1951 seems to substantiate forecasts made earlier this year that the total 1951 output will barely reach 100. Producers are trying to forget the all-high 1950 total of 126 films because only a few of that lot are any good commercially. Of the pictures made this year up to June 30, the trade's own bank—the semi-official Banco Nacional Cinematografico, S.A.—completely financed 12 and partially financed 12 more.

The National Cinematographic Board has banned "Cardinal Mindszenty," the biography of the famed Hungarian Cardinal, which Selznick Releasing Organization was to have distributed here.

The action of the board has puzzled the industry, particularly since Selznick already had spent a good deal of money advertising the film here. The board is not very clear on its reasoning, saying only that it is based on a rarely invoked clause of the cinematographic law which forbids public exhibition of a picture that is totally or predominantly religious in nature. It is understood that the Selznick people may take their case to the American Embassy.

Mexico and Venezuela have signed a reciprocal picture pact which allows equal rights for national pictures in both countries.

Besides the Oscars now awarded to Mexican pictures annually, the Ministry of the Interior has been ordered by President Miguel Aleman to award an annual \$23,000 prize to the Mexican picture found outstanding by a board composed of government and trade representatives. The first award will be made in 1952.

U. S. pictures were cited by the Confederation of Mexican Labor (CTM) as one of the reasons why so many Mexican farm laborers seek jobs north of the border. The spokesman for the Confederation said it would campaign to keep that labor force within the country. He explained that the increasing migration of farm hands was due to "the exaggerated manner in which American films depict living standards in the U.S. by stressing the ease with which people there make money." He said the Confederation planned to disillusion farm workers about the magnificence of the U.S. by showing that it isn't easy to succeed there.

Mexican exhibitors fear a general strike against them by the National Cinematographic Industry Workers Union (STIC), which controls its unionized employees, unless they agree to a revision of the collective labor contract by June 15. The new scale

would pay two projectionists \$6.25 each per day, the cashier \$4.40; watchman \$3, etc. Exhibitors contend that their profits do not warrant such wages. STIC avers that the theatres can well afford to pay higher salaries since their receipts are said to be up from 20 to 25 per cent.

INDIA

by V. DORAISWAMY
in Bombay

The Cinematograph Exhibitors Association of India has sought legal opinion in its effort to challenge the recent edict of the Bombay Municipal Corporation imposing a fresh "theatre tax" on theatres operating within the municipal limits.

It is held that the new levy is discriminatory and constitutes an infringement on the fundamental rights guaranteed by the Republic's one-year old constitution.

Details of the first Asian Film Festival are now being worked out by Mohan Bhavnani, Controller of Production of the Government Film Division. The proposal has evoked considerable interest among Asiatic countries even though no definite date has been set.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Australia's problems in connection with the introduction of television were likened to those of Canada recently by C. T. A. Moses, general manager of the Australian Broadcasting Commission, on his return from a survey of television programming and techniques in the U. S., Canada and Europe.

Mr. Moses said it would be possible to have television in Australia in "much less than two years" but added that it would be preferable not to have it have its teething troubles in public. Mr. Moses' report will be submitted to the government and serve as a guide for Australian TV programs. Broadcasting is a government monopoly.

Decision on the construction of the first television station for Australia and the number of its studios has yet to be made, according to Mr. Moses. He emphasized that it would be quite possible to rush into television, but that the government wanted to be sure that top-quality programming would be offered. He said Australia's problems were largely those encountered by Canada.

Candy operations have become more profitable in Australian theatres. Hoyt's organization, which operates Concessionaires, Ltd., is expanding its activities to take in Western Australia. The circuit currently operates candy bars in a section of the Perth

field but is planning to expand its field of operations in the capital.

Harry Seipel, formerly with National Theatres Amusement Co., in Northern California, has arrived in Australia. He becomes an executive at Hoyt's Theatres.

GERMANY

by VOLKMAR V. ZUEHLSDORFF
in Berlin

The fact that not a single German film won top honors in the recent International Film Festival in Berlin has left German motion picture circles with the somewhat bitter but sobering recognition that their post-war production is on the whole not up to international standards.

A good deal of this is blamed on the fact that the German industry had to start from scratch after 1945 and also was handicapped by the decentralization enforced by the Allies. But it is true also that the German motion picture so far has failed to develop a convincing style of its own, such as it did after the first world war.

Among the various schemes to help German production back on its feet, such as government subsidies, public financing and prizes, a quota system is now up before the German Federal Diet. It would make it unlawful for German theatres to run German pictures for less than 21 to 35 days in each three-month period.

German theatres balk at this plan, and the demonstration given in Berlin—that good foreign pictures are more attractive than inferior German ones—has no doubt encouraged their resistance. Theatre owners also point to the fiasco of the quota plan in England.

They recognize the crisis in German production and are willing to cooperate, but they reject a quota system as a bonus to mediocrity. Tension runs high at the moment and a break is feared between the producers and distributors on one hand and the theatres on the other.

SWEDEN

by LARS-ERIK SVENSSON
in Stockholm

Seven American pictures rated among the 20 top foreign film imports of the past season in a poll conducted by the Swedish trade paper *Biografbladet*.

The list was topped by "Sunset Boulevard" and continued with "Orpheus," "All About Eve," "Un Si Solie Petit Plage" (French), "Riso Amaro" (Italian), "La Ronde" (French), "Give Us This Day" (British), "All the King's Men," "Kind Hearts and Coronets" (British) and "Domani a Troppo Tardi" (Italian).

Other American products that rated among the top 20 included "Intruder in the Dust," "A Walk in the Sun," "Caged" and "Cinderella."

Of the Swedish films, "Medan Staden Sov" ("While the City Sleeps") was the winner.

The Hollywood Scene

Proves Audiences Like To Use Imagination

by WILLIAM R. WEAVER
Hollywood Editor

Although box office experience is forever making a liar out of the stuffy contention that the mass audience has no imagination, as witness the otherwise inexplicable prosperity of the science-fiction pictures, Hollywood in general is strangely averse to accepting the proof. To be sure, the cartoon producers find it profitable policy to give free flight to fancy, and record books of the art's first half century list strikingly few casualties in the imaginative category, but this evidence is largely ignored by the realism-'til-it-hurts faction so predominantly in command during recent years.

This is the line of thinking that led Lou Breslow to the writing and directing of "You Never Can Tell," a forthcoming Universal-International release with which he expects to prove its validity.

An Original Breslow Had In Mind Since 1944

Lou Breslow is primarily a writer, represented by scripts filmed under a dozen major trademarks over the past 20 years, and the story of "You Never Can Tell" is an original that popped into his mind in 1944 and declined to be dislodged.

"You Never Can Tell" isn't science-fiction, he says, and it isn't fantasy, in the standard sense. It's a story about reincarnation, in reverse, with a departed dog and horse returning to earth, in the persons of Dick Powell and Peggy Dow, to right some wrongs done by humans during their normal lifetimes, and it's a comedy handled straight. It'll require of an audience no more than to lean back, look, listen and let imagination take over. It'll give them no more than a rattling good time, he says, and asks what else anybody ever tried to buy at a motion picture theatre box office.

Start Work on 10 Films

Hollywood studios started 10 pictures during the week, two of them abroad.

MGM started "When in Rome" in Rome, appropriately enough, with Clarence Brown as producer-director and with Van Johnson, Paul Douglas and Joseph Calleia in principal roles.

Lippert Productions launched "Murder in Safety" in London, with James Carreras producing, Terrence Fisher directing, and with George Brent and Marguerite Chapman heading the cast.

Three of the new undertakings are in color.

"The Thief of Damascus," Technicolor,

Columbia, has Sam Katzman as producer, Will Jason as director, and Paul Henreid, John Sutton, Jeff Donnell and Eleana Vvrdugo in the cast.

"Jack and the Beanstalk," Super-technicolor, is the Abbott-Costello comedy for Exclusive Productions, independent, with Alex Gottlieb producing, Jean Yarbrough directing, and with Buddy Baer, Dorothy Ford, Barbara Brown and William Farnum.

"Oklahoma Annie," Trucolor, Republic, is being produced by Sidney Picker, directed by R. G. Springsteen, and has Judy Canova, John Russell and Grant Withers as principals.

"Day Without End" Stars Ida Lupino, Robert Ryan

"Day Without End," a Filmmakers production for RKO release, presents Ida Lupino, Robert Ryan and Barbara Whiting. Collier Young is producing, Harry Horner directing.

Aubrey Wisberg and Jack Pollexfen, the men who made "The Man from Planet X," went to work on "3000 A.D.," which RKO Radio will distribute, with Robert Clarke, Margaret Field, Ron Randall and Chili Williams in the cast.

Warners' David Butler began directing "Where's Charley," the stage success based on "Charley's Aunt," with Ray Bolger, who starred in the stage version, starring in the film also.

Lindsley Parsons began shooting "Blue Fin," for Monogram, with Frank McDonald directing Wayne Morris, Damian O'Flynn, Gloria Henry and Adrian Booth.

Colbert Clark turned cameras on "Smoky Canyon," a Charles Starrett-Smiley Burnette number, directed by Fred Sears, for Columbia.

THIS WEEK IN PRODUCTION:

STARTED (10)

COLUMBIA

The Thief of Damascus (Technicolor)
Smoky Canyon

INDEPENDENT

Jack and the Beanstalk (Super-Cinecolor)

LIPPERT

Murder in Safety (London)

MGM

When in Rome (Rome)

MONOGRAM

Blue Fin (Lindsley Parsons Prod.)

REPUBLIC

Oklahoma Annie (Tru-Color)

RKO RADIO

Day Without End (Filmmakers)
3000 A.D. American Pictures)

WARNER BROS.
Where's Charley

FINISHED (8)

COLUMBIA

Boots Malone (Sidney Buchman Ent.)

INDEPENDENT

The Green Glove (formerly "The White Road"; Benagoss Prod.; France)

MGM

Lone Star

20TH CENTURY-FOX

East Is East (Joseph Bernhard Prod.)
The Golden Girl (Technicolor)
The Marriage Broker

UNITED ARTISTS
Fort Defiance (Melford-USA)

WARNER BROS.

Come Fill the Cup

SHOOTING (31)

INDEPENDENT

Geisha Girl (Breakston-Stahl Prod.; Japan)

Mutiny (Technicolor, King Bros.)
No Time for Flowers (Vienna)

MGM

County Line
Just This Once
Singin' in the Rain (Technicolor)
Belle of New York (Technicolor)
The North Country

MONOGRAM

Fort Osage (Cinecolor)

PARAMOUNT

Denver & Rio Grande
Anything Can Happen
Warbonnet

REPUBLIC

The Quiet Man

RKO RADIO

I Want You (Goldwyn Prod.)
A Girl in Every Port
Androcles and the Lion

20TH CENTURY-FOX

Redskins of Montana
With a Song in My Heart (Technicolor)
Lydia Bailey (Technicolor)
Viva Zapata

UNITED ARTISTS

African Queen (Horizon Prod.; Belgian Congo)

UNIVERSAL-INT'L

Here Come the Nelsons
Week-End With Father
The Treasure of Franchard
Meet Danny Wilson
Battle of Apache Pass

WARNER BROS.

The Crimson Pirate (Norma Prod.; Italy, Technicolor)
The Big Three (Technicolor)
Bugles in the Afternoon (Wm. Cagney Prod.; Technicolor)
The Tanks Are Coming
Starlift

LATE REVIEW

Bright Victory

U-I—War Casualty's Story

Written and produced with a fine understanding by Robert Buckner, and directed with his heart in it by Mark Robson, this splendidly simple, direct narrative of a blinded soldier's experiences with life and love is tremendously satisfying entertainment for man, woman and child.

Complete naturalness, humor without strain, pathos without striving, valor without heroics and common sense conclusions honestly arrived at are among its achievements. These combined with sterling performances by Arthur Kennedy, Peggy Dow and an extremely well chosen cast, set the picture apart from other war-inspired stories in point of validity, human interest and universality of appeal. Its box office future is bright as a dollar.

Buckner's script opens with Kennedy sustaining a wound in World War II, his return to a hospital in the United States, and his terror upon learning his optic nerve is severed. In the military hospital other blinded men encourage him over the first steps in his rehabilitation, but he resists urgently to inform his family and sweetheart about his condition until he is compelled to do so by a hospital orderly, also blind.

In the hospital town he meets Miss Dow, who falls in love with him, but he tells her about his betrothed, to whom he returns on furlough and who, although she tries to go through with their marriage plans, proves unequal to accept responsibility. Fighting to find a way in which he can be self-supporting, he is told about a successful blind lawyer, and the picture closes with him starting on law study with Miss Dow pledged to go through life with him as his wife and eyes.

Although ways and means of preparing blinded veterans for civilian life are fully and authentically shown, the picture is never allowed to become clinical. And although the hero learns racial equality in the course of the story, this phase like others touched upon, is subordinated to the main story line. The picture, by and large, stacks up as primarily a love story, and a very good one, told by some extraordinarily gifted story tellers.

Previewed at the Carthay Circle theatre, Beverly Hills, where the audience composed of press and the profession registered enthusiastic approval in thunderous applause. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 97 minutes. PCA No. 15248. General audience classification. Larry Nevins.....Arthur Kennedy
Judy Greene.....Peggy Dow
Chris Paterson.....Julia Adams
Joe Morgan.....James Edwards
Mr. Nevins.....Will Geer
Nana Bryant, Jim Backus, Minor Watson, Joan Banks, Richard Egan, John Hudson, Marjorie Crossland, Donald Miele, Murray Hamilton, Larry Keating, Hugh Reilly, Mary Cooper, Rock Hudson, Ken Harvey, Russell Dennis, Phil Faversham, Robert F. Simon, Virginia Mullen, Ruth Esherrick

COMPO Joins War Against Federal Tax Exemptions

The Council of Motion Picture Organizations this week joined the fight against the Federal tax bill provisions exempting a wide variety of non-commercial organizations from charging admission taxes when they sponsor public entertainment. Robert W. Coyne, COMPO special counsel, appeared before the Senate Finance Committee in Washington this week to attack the tax exemption provisions which have been opposed by virtually every exhibitor organization. The new tax bill provides for a continuance of the 20 per cent Federal levy on tickets to motion picture and other commercially operated theatres, but exempts non-profit groups.

Short Product in First Run Houses

NEW YORK—Week of July 16

ASTOR: Lion Down.....RKO Radio
Fly With the Fleet.....RKO Radio
Feature: Hard, Fast and Beautiful.....RKO Radio
CAPITOL: Jungle Terror.....Warner Bros.
Popeye a la Mode.....Paramount
Feature: Strictly Dishonorable.....MGM
CRITERION: Who's the Delinquent.....RKO Radio
Feature: The Prowler.....United Artists
PARAMOUNT: Florida Cowhand.....RKO Radio
Card Sharp.....RKO Radio
Her Honor the Mayor.....Paramount
Feature: Peking Express.....Paramount
ROXY: Musical Madness.....20th-Fox
Mama's Little Pirate.....Monogram
Feature: Take Care of My Little Girl.....20th-Fox

WARNER: The Birds and the Beasts.....Warner Bros.
The Voice That Thrilled the World.....Warner Bros.
French Rabbit.....Warner Bros.
Feature: Strangers on a Train.....Warner Bros.

CHICAGO—Week of July 16

ESQUIRE: Rocky Eden.....Warner Bros.
Garden Gopher.....MGM
Feature: Portrait of Clare.....Stratford
SURF: The Barefaced Flatfoot.....Columbia
Feature: Oliver Twist.....United Artists
WOODS: The Steeplejack.....20th-Fox
Feature: The Frogmen.....20th-Fox

Altec Preparing to Service Theatre TV

Altec Service Corporation has reached an agreement with National Theatre Supply to supervise and service installations of National's GPL Simplex theatre television system, it was announced last week. Negotiations are in progress by Altec with other television manufacturers and further announcements should be forthcoming soon, it was said. Altec is streamlining its organization—the only independent service company operating on a national basis—to be ready to meet the need for television installation supervision this fall.

Academy Acts Against Seagram for "Oscar" Use

The Academy of Motion Picture Arts and Sciences has taken action against Seagram Distillers for the unauthorized use of "Oscar," the Academy's Award of Merit statuette, in Seagram's national advertising, it was disclosed in Hollywood last week. The "Oscar" has been fully protected by copyright for several years. The Academy's legal counsel has also served notice on Warwick and Legler, New York advertising agency, which placed the Oscar ad in newspapers around the country.

Mrs. Truman Sponsors Capital Opening of RKO's "Kon-Tiki"

Under sponsorship of Mrs. Harry Truman and the ambassadors of Norway, Sweden, France, Peru and Ecuador, "Kon-Tiki" had its Washington premiere Tuesday at the DuPont Theatre, to a select audience and for the benefit of the 1952 Science Fairs for junior and senior high school students in that city.

"That's My Boy" in Utah

Salt Lake City's annual celebration of Pioneer Week will serve as the backdrop for the western premiere of Paramount's new Dean Martin-Jerry Lewis comedy, "That's My Boy." Two theatres, the Center and the Utah, will be used for the premieres July 23 and 24.

Republic Has Robinson Fight Film

Motion picture theatres scored another sports "scoop" over television last weekend when exclusive motion picture rights to the recent middleweight title bout between Sugar Ray Robinson and Randolph Turpin, a dramatic upset that toppled Robinson from his throne, were acquired by Herbert J. Yates, president of Republic Pictures, for his company. The fight took place at Earl's Court, London, July 10.

Distribution arrangements were made by Mr. Yates with promoter Jack Solomons, and early this week prints were available at all Republic branches. In a deal between Loew's and Republic, arrangements were set for booking the 45-minute fight feature over the entire Loew's circuit of 54 houses. At midweek, the film, which is narrated by Jimmy Powers, columnist sports editor of the New York Daily News, had opened at Loew's houses in the Greater New York area, in Boston, New Haven, Hartford, Washington, Cleveland and the other cities in the Loew's circuit in various parts of the country.

A special press screening of the Republic film at Loew's New York projection room revealed a good record of the exciting title bout that gave Britain its first world middleweight champion since 1894, when Bob Fitzsimmons relinquished the title to fight in a heavier class. The round-by-round record captures the infighting which took its toll of Robinson, a 4 to 1 favorite, as well as the tricky style of the crouching, dodging Turpin.

The narration by Jimmy Powers is calm and informative, but lacking in excitement. Large cities, able to draw from a good-sized sports following, have a good money attraction in this fight film. It will also do much to increase the interest, already high, in the return engagement planned for New York later this summer.—T.C.

Settle RKO Skouras Suit

An out-of-court settlement was reached this week between Skouras Theatres and Metropolitan Playhouses and RKO Radio, RKO Theatres and Radio-Keith-Orpheum, in the \$9,000,000 treble-damage anti-trust suit filed in November, 1949, by the first two circuits. There will be no payment of damages, according to an RKO Theatres spokesman.

It is understood the final agreement was achieved recently with the turning over to Skouras of the Ward theatre in East Bronx, N.Y., which appears to have been a hitch in earlier negotiations. The original complaint was that RKO misrepresented in its consent decree with the Justice Department that it would make every effort to dispose of theatre interests owned jointly with Skouras and Metropolitan.

The two circuits had claimed they were forced to sell to RKO in 1933, 1940 and 1941, 50 per cent in the RKO Proctor, Newark; Springio theatres, Bronx; and the Midway in Forest Hills, N. Y. The settlement calls for the setting of values by an appraiser. Skouras-Metropolitan was given first choice in the theatres to be disposed of under terms of the settlement taking the Midway. RKO Theatres then decided to keep the Proctor. In the East Bronx properties, the Castle Hill and Marble Hill went

to RKO and the Pelham to the Skouras-Metropolitan interests.

Another suit was settled out of court, that which Paramount Pictures had brought against the Brandt Theatres, charging inaccurate reporting of percentage grosses. The suit was filed in 1948. Details of this settlement were not revealed.

Legion Approves Three Of Four New Films

The National Legion of Decency this week reviewed four new films and approved three, placing "On Moonlight Bay" in Class A-I, morally unobjectionable for general patronage, and "Decision Before Dawn" and "The Law and the Lady" Class A-II, morally unobjectionable for adults. The Legion put "Little Egypt" in Class B, morally objectionable in part for all, because of "suggestive costuming and dancing, and a low moral tone."

SAG in Bargaining Pact With 37 Producers

HOLLYWOOD: The Screen Actors Guild this week announced the signing of collective bargaining contracts with 37 film companies, the majority of them engaged in television film production. The pacts are interim agreements, to be implemented following negotiation of a new basic agreement between the Guild and the major producers. It is expected that television will play an important part in the new contract talks.

Arbitration Inaction Hit

Criticism of the present inaction on the part of various industry groups toward implementing a proposal for a meeting to determine the possibility of setting up an arbitration system, was made this week by Herman Levy, general counsel for Theatre Owners of America.

In a statement Mr. Levy said, "There is the universal call within the industry for arbitration but there is no universal response." He would not say whether his remarks were provoked by the recent stalemate which apparently followed discussions in New York between distribution executives and Abram F. Myers, general counsel for Allied States Association.

Mr. Levy said that observations about the possible mechanics of an arbitration system—such as those made by former U.S. trust attorney Robert L. Wright in the *Arbitration Journal*—are academic. There is no way in which "the small exhibitor with a big grievance or the big exhibitor with a small grievance can get satisfaction without becoming involved in litigation which is too expensive and too protracted," Mr. Levy said.

Greenbrier Theatre Opens

The newly remodeled Greenbrier Theatre, Charleston, W. Va., was opened July 8. The house is operated by J. C. Shanklin.

MG-M TRADE SHOW NEWS!

"THE TALL TARGET"-JULY 31st

ALBANY	20th-Fox Screen Room	1052 Broadway	7/31	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/31	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	7/31	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/31	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	7/31	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/31	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/31	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	7/31	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/31	1:30 P.M.	NEW YORK N.Y.	M-G-M Screen Room	630 Ninth Avenue	7/31	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	7/31	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	7/31	1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	7/31	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	7/31	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	7/31	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	7/31	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/31	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	7/31	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/31	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	7/31	2 P.M.
DETROIT	20th-Fox Screen Room	1360 High Street	7/31	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	7/31	1 P.M.
INDIANAPOLIS	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	7/31	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/31	1 P.M.
KANSAS CITY	20th-Fox Screen Room	326 No. Illinois St.	7/31	1:30 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/31	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1720 Wyandotte St.	7/31	2 P.M.	SEATTLE	Jewel Box Preview Thea.	932 N. Jersey Ave., N.W.	7/31	2 P.M.
MEMPHIS	20th-Fox Screen Room	1851 S. Westmoreland	7/31	12 Noon	WASHINGTON	RKO Screen Room			
		151 Vance Avenue	7/31						

M-G-M presents "THE TALL TARGET" starring DICK POWELL • PAULA RAYMOND • ADOLPHE MENJOU with Marshall Thompson • Ruby Dee • Richard Rober • Will Geer • Screen Play by George Worthing Yates and Art Cohn Story by George Worthing Yates and Geoffrey Homes • Directed by Anthony Mann • Produced by Richard Goldstone

"THE STRIP"-AUGUST 1st

ALBANY	20th-Fox Screen Room	1052 Broadway	8/1	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	8/1	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	8/1	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	8/1	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	8/1	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	8/1	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	8/1	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	8/1	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	8/1	1:30 P.M.	NEW YORK N.Y.	M-G-M Screen Room	630 Ninth Avenue	8/1	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	8/1	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	8/1	1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	8/1	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	8/1	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	8/1	2:30 A.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	8/1	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	8/1	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	8/1	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	8/1	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	8/1	2 P.M.
DETROIT	20th-Fox Screen Room	1360 High Street	8/1	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	8/1	1 P.M.
INDIANAPOLIS	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	8/1	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	8/1	1 P.M.
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LOS ANGELES	United Artists' Screen Rm.	1720 Wyandotte St.	8/1	2 P.M.	SEATTLE	Jewel Box Preview Thea.	932 N. Jersey Ave., N.W.	8/1	1 P.M.
MEMPHIS	20th-Fox Screen Room	1851 S. Westmoreland	8/1	12 Noon	WASHINGTON	RKO Screen Room			
		151 Vance Avenue	8/1						

M-G-M presents "THE STRIP" starring MICKEY ROONEY • SALLY FORREST • with William Demarest • James Craig Kay Brown • Louis Armstrong and his Orchestra • Featuring: Jack Teagarden • Earl "Fatha" Hines • Barney Bigard • Guest Stars: Vic Damone • Monica Lewis • Written by Allen Rivkin • Directed by Leslie Kardos • Produced by Joe Pasternak

Harvey Hits Saturation Bookings

The controversy over simultaneous runs continued to occupy industry attention this week following the appearance last week in Philadelphia of Al Lichtman, director of distribution of Twentieth Century-Fox at a special meeting sponsored by Eastern Pennsylvania Allied.

The latest reaction came from the San Francisco area, where opinion seemed divided on the problem. Loudest opposition to the simultaneous bookings came from Rotus Harvey, president of the Pacific Coast Conference of Independent Theatre Owners. "The distributor has created this situation . . . because of the fear (and much of it without justification) of law suits. They have created a Frankenstein and now they must do one of two things—either get more prints or reduce the number of simultaneous bookings. The situation of simultaneous runs is increasing in the San Francisco exchange area and it is becoming an acute problem."

L. S. Hammi, president of Westside Theatres and president of the California Theatres Association, said "Simultaneous runs is a thing that can be very easily overdone. Generally speaking a picture is popular all at once and during the height of its popularity it is only reasonable that all of the theatres that can be anxious to play the picture. The popularity of a picture drops fairly rapidly and it must be shown during its height in order to let the exhibitor take advantage of the public demand. However, it can very easily be overdone and there is a good deal in what Mr. Lichtman has to say."

Ben Levin of General Theatrical and president of The Independent Theatre Owners of Northern California, said the matter was on the agenda of the PCCITO convention at Del Mar, Cal. As an individual Mr. Levin thought "It might apply to some territories where it is carried to an extreme, but out here there are not too many simultaneous runs in either San Francisco or Oakland."

U. S. Sues Schulberg

The Government filed a Federal Court suit against B. P. Schulberg, producer, in Los Angeles last week for \$146,260, representing an income tax judgment obtained in 1946, plus interest.

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MOVIETONE NEWS, No. 57—First pictures of Korean parley. Shriners in New York. Story of a chimp. All-Star game. Interview with Randy Turpin.

MOVIETONE NEWS, No. 58—Kansas-Missouri flood. Reds yield armed Kaesong control. Oil tank farm gutted by fire. U. S. Scouts sail for jamboree. Margaret Truman back from Europe. Citation becomes first race horse to win \$1,000,000.

NEWS OF THE DAY, No. 291—First pictures of Korean parley. Shriners take New York. United States welcomes 250,000th D.P. A chimp's day. All-Star game.

NEWS OF THE DAY, No. 292—Flood in Midwest. Reds yield to U. S. on truce parley. Margaret Truman home. Oil fire inferno. Citation—first \$1,000,000 turf winner. Bull chase in Spain.

PARAMOUNT NEWS, No. 94—New middleweight champion, Randy Turpin. Korea parley. Tony the Chimp at Palisades Park. Welcome 250,000th displaced person. All-Star game.

PARAMOUNT NEWS, No. 95—Gas tank inferno. Kaesong: World awaits next move in truce parley. Nation's costliest flood in Kansas and Missouri. Citation becomes a millionaire. In Spain the race is after the bull.

TELENEWS DIGEST, No. 29B—Korean talks. Last Japs surrender. Presidential citations awarded. Big "Mo" in Norway. Nehru visits Nepal. New timekeepers. Shriners in New York.

TELENEWS DIGEST, No. 29A—Korea: bumpy road to peace. France celebrates Bastille Day. Berlin: Memorial to airlift dead. Ohio: Heaviest "para" drop. Korea: Red P.W.'s at work. Mass bull fight in Spain.

UNIVERSAL NEWS, No. 473—Korean parley. Shriners convention in New York City. Sports flashes: All-Star game in Detroit. Water fight.

UNIVERSAL NEWS, No. 474—Flood in Missouri and Kansas. Korea truce talk. Citation wins \$1,000,000. Bull chasing in Spain.

WARNER PATHE NEWS, No. 95—Korean talks. Shriners parade in New York. Chimp entertains youngsters on outing. United States welcomes 250,000 D.P. All-Star game.

WARNER PATHE NEWS, No. 96—Latest films on Kaesong talks. Gas tank inferno in Los Angeles. Worst floods in U. S. history ravage Kansas and Missouri. Margaret Truman home from Europe. Harriman flies to Iran. Scouts sail for world jamboree. Citation wins \$1,000,000.

Illinois Ad Bill Dies In the State Senate

The bill requiring Illinois theatres to designate in their advertisements in print "at least half as large as any other used in the advertisements" whether a film is second, third or fourth run died in the Illinois Senate last week after being passed by the House of Representatives.

Wald and Krasna Will Promote in the Field

A flying tour of the country will be made shortly by the RKO producing team of Jerry Wald and Norman Krasna with the release of their first two pictures for the company, "The Blue Vein" and "Behave Yourself." They will aid in the publicity and promotion in key cities.

Disney Continues Battle To Ban Rival "Alice"

Walt Disney Productions is going to the United States Circuit Court of Appeals in the New York area to appeal from the decision in District Court in New York City denying an injunction against showing of Souvaine Pictures' "Alice in Wonderland." Disney's cartoon version in Technicolor opens at the Broadway Criterion July 28, RKO announced.

Republic Pictures Corporation and its subsidiaries this week reported a \$426,830 net profit after taxes for the 26 weeks ended April 28, 1951.

This compares to a net of \$703,589 for the same period ended April 28, 1950.

Profit before taxes amounted to \$771,830, with estimated Federal normal and surtaxes coming to \$345,000.

Last year, the company and its subsidiaries reported a \$1,168,589 gross before taxes which then amounted to \$465,000.

Stevens, Prominent Drama Critic, Dies in Chicago

Ashton Stevens, 78, prominent drama critic and columnist of the Hearst press, died at his home in Chicago July 11 of a heart attack. Mr. Stevens, dean of Chicago's drama critics, had been in ill health for several years but had contributed articles regularly to the Chicago *Herald-American*, which he had served as drama critic since 1932. He had also served on Hearst newspapers in New York and San Francisco. He had been closely associated with William Randolph Hearst during the publisher's early days on the coast. Mr. Stevens is survived by his wife, Katherine.

A. L. Raven, Head of Screen Company

A. L. Raven, head of Raven Screen Corp., New York, one of the oldest manufacturers of motion picture screens, died at Westchester County Hospital, Eastview, N. Y., July 11. He would have been 76 years old next month. Mr. Raven early became associated with motion pictures when he quit a career in news photography to join the Nicholas Power Projector Co. He founded the Raven Screen Company in 1921, when motion picture screens were merely an incidental product of scenic studios.

Charles R. Wygant

Charles Robert Wygant, 45, owner and operator of the Heights theatre, Houston, Texas, died of a heart attack at his home in that city July 5. He had operated the Heights since 1925. Survivors include his wife, five sons, a daughter and his parents.

Isadore Marks

Isadore Marks, 63, president and founder of Keystone Manufacturing Company, Boston, makers of 8mm and 16mm projection equipment, died at his home in Boston July 11.

"Symphony" Cancelled

The Hollywood Bowl Association last week cancelled its 33rd annual "Symphony Under the Stars" when performances on the first five nights showed a \$30,000 loss. Television was blamed as the responsible counter-influence.

The National Spotlight

ALBANY

"The Great Caruso" had its engagement extended from four days to a week on the local second run at Warners' Madison. Several drive-ins have played the film five days. . . . Fabian's State, Schenectady, will conduct, in cooperation with The Gazette and station WPTR, a series of eliminations to choose "Mrs. Upstate" for the "Mrs. America" finals at Asbury Park, N. J., in September. Manager Phil Rapp announced. WPTR, whose studios are in Albany, is owned by the Schine interests. . . . Summer promotions to attract children are being staged by several theatres. Walter Reade's Broadway, Kingston, is offering Wednesday matinee Vacation Club shows; Benton's Strand, Plattsburgh, ran a Wednesday morning cartoon and comedy-shorts program; Proctor's Schenectady booked a New York professional company to present "Hansel and Graetel." . . . Proctor's in Troy, first run, played two Goldwyn re-issues, Danny Kaye in "Up in Arms" and Bob Hope's "They Got Me Covered." . . . Val Ritchey announced a new "early run" policy for the Scotia, Scotia (Schenectady suburb). . . . The seventh annual Sidewalk Art Show, conducted by the Strand Theatre and the Albany Artists Group, opened simultaneously with the premiere of "Fort Worth."

ATLANTA

Trade in downtown theatres is just about average, while the drive-ins' business is a little better. . . . Playing are: Art, "Circle of Danger"; Paramount, "One Foot in Heaven"; Roxy, "The Return of Frank James" and "The Sword of Monte Cristo"; Loew's Grand, "Show Boat"; Rialto, "Fabiola." . . . On the row visiting were: Nat Hancock, Roosevelt, Jefferson, Ga.; John Egge, Mar, Lafayette, Ala.; R. D. Page, Murry and Lyric theatres, Mt. Pleasant, Tenn.; Mack Jackson, Jackson and Strand theatres, Alexander City, Ala.; R. H. Brannon, Dahonega, Ga.; Mr. and Mrs. Roy Mitchell, Stone, Mountain, Ga.; L. O. West, St. Augustine, Fla., and Bill Fincher, 23rd drive-in, Chattanooga, Tenn. . . . The Federal Communications Commission has approved an application of the Neely Broadcasting Co., Marion, Ala., for a new radio station. The same company also owns several theatres in Alabama. . . . The theatres in Haysville, Ala., will have to start paying the city 15 per cent on tickets, starting Aug. 1. . . . Howard Schussler, former head booker for Lam Amusement Co., Rome, Ga., appointed special representative for the Kay Exchanges, Atlanta. . . . O. F. Summers has taken over the Galax theatre, Highlands, N. C., while M. C. Horton has sold his Louisville theatre, Louisville, Ala., to Frank Pierce. . . . Jim Cronin, Republic Pictures, new business agent for local F-49 film workers. . . . H. L. Burger appointed assistant manager of the Dixie drive-in, Atlanta. . . . The Galax theatre, a unit of the Acme Theatres, closed its doors, also the

Loma theatre, Griffin, Ga. . . . The Savoy (Col.) Knoxville, Tenn., has changed its name from the Savoy to Booker T.

BALTIMORE

"Show Boat" doing a tremendous first week at Loew's to lead the town. "Mask of the Avenger," "The Frogmen," "Ace in the Hole" and "Comin' Round the Mountain" all doing better than average business. . . . J. G. Smart, Loew city manager, was guest speaker at the Kiwanis Club where he gave a talk on theatre television. . . . Hal Marshall has been appointed special exploitation representative for UA's "Cyrano" in the Washington territory. . . . Tom Baldrige, Metro rep in town laying advance plans for world premiere of "Tall Target." John Derek, made personal appearances at the Town theatre in conjunction with his current film "Mask of the Avenger."

BOSTON

With summer heat and high humidity, downtown theatre business was off, although product was above average. "Kon-Tiki" got off to a good start at the Exeter Street with a huge society benefit for the Museum of Science. Drive-ins around the area are reporting good business with strong weekends. . . . John Whitney, a construction engineer who built several drive-ins in this area, is now building one for himself in Orange, Mass., called the Pioneer, to be ready for a late August opening. . . . Jack Schwartz is no longer connected with the Plaza, Derry, N. H., with Dave Zerinsky now the sole owner and operator. . . . The remodeled Dennis drive-in in Cape Cod, which was bought at a public auction last September by Interstate Theatres Corp., is now in full swing after extensive alterations. The 600-car ozoner is managed by Melvin Wass with Chris Joyce the district manager. . . . Jack Goldstein of Producers Representatives of New York was in town for the special benefit opening of "Kon-Tiki" at the Exeter Street theatre.

BUFFALO

Walter Morse has succeeded Jack Gimbrone as manager of the local Cinema theatre. He had been assistant manager at the Rochester Cinema. . . . A record crowd attended the annual picnic of Tent No. 7, Variety Club of Buffalo. . . . Al Scignano, assistant to Edward L. Hyman, United Paramount vice-president, was in town the past week for conferences with James H. Eshelman, district manager. . . . Dalton Burgett has taken over the State in Dunkirk, formerly operated by H. P. Lally. . . . J. D. Woodburn has opened Higgins Hall at Chautauqua for the summer as a film theatre. . . . Joseph Blaufox was in town working on "The Prowler," current at the Paramount. . . . Graddon Hodges has opened a miniature golf course on his Empire drive-in near Rochester. . . . Carol Woods, de-

scendant of Bathsheba, in town on a "David and Bathsheba" production trip. . . . The Aero drive-in on Union Road near this city observing its first birthday and giving kids free candy, comic books and balloons. . . . Jerry Baker arranged to have the Rochester YMCA fencing class put on an exhibition on the RKO Palace stage there as a "Cyrano" promotion stunt.

CHICAGO

Three new bills had big openings in the Loop during the past week: "The Frogmen" was running ahead of "The Thing" at the Woods for the first two days; "Show Boat" played to big business the opening day at the Oriental; and the United Artists had an outstanding first week with "Follow the Sun" and "Night Into Morning." . . . The Sunset Drive-in, just northwest of the city limits, has opened. The new ozoner is owned by Jerome Marx, Raymond Mark, and Martin Rosenfield, who also have the only outdoor theatre within the Chicago city limits, the southside Double drive-in. Si Grier books for both situations. . . . Stanley Kramer has sent five advance men into town to beat the drums for "Cyrano De Bergerac," which opens its first showing at popular prices at the State Lake next week. . . . The Adelphi theatre played "The Great Caruso" for three weeks; this is the first time in the history of the house that a picture has been held over for a third week. . . . The ranks of Illinois Allied have been augmented by the addition of the Lucas circuit, comprising the Plano, Plano, Ill.; State, Sandwich, Ill.; Arlington, Arlington Heights; Melrose, Melrose Park; Liberty, Libertyville, and Coral, Oak Lawn. . . . The annual outing of the Chicago Motion Picture and Amusement Industries has been scheduled for Tuesday, July 24, at Lodge and Country Club. The affair is sponsored by the Variety Club. . . . The Essaness Sheridan and B. & K. Drake theatres have shuttered.

CINCINNATI

Current offerings in downtown houses include: "Show Boat," RKO Albee; "Ace in the Hole," RKO Palace; "Hard, Fast and Beautiful" dualled with "Tokyo File 212," RKO Grand; "Hitler's Strange Love Life," "Passions Payment" and "Slave of Stalin," RKO Lyric; "Comin' Round the Mountain," Capitol; "I Was an American Spy," plus "Bowery Battalion," Keith's, and "Bitter Rice," at the suburban Guild. "As Young as You Feel" is playing the suburban Ambassador, Covedale, Madison and Twin Drive-in, which is a first run policy at these houses. . . . Walter Talun, the seven-foot giant, made a personal appearance at the Capitol theatre, and in a prominent downtown location, besides visiting the Children's Home in advance of "David and Goliath," booked for an early showing at the Capitol. . . . The Acme Auto theatre, located between here and nearby Hamilton, Ohio, is

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showing three full-length features at a 50-cent admission. George Turlukis, operating the Ramona drive-in, at Hamilton, admitted every 13th car and its occupants free on Friday, July 13. . . . Closings in West Virginia include the Temple theatre, at New Martinsville, and the Robey, at St. Marys.

CLEVELAND

"Show Boat" is doing more business in its first-run engagement at Loew's State Theatre than "The Great Caruso." . . . "The Frogmen" topped the RKO Palace average by 20 per cent but moved out after the first week. . . . Eddie Miller, longtime manager of the Hippodrome under the Warner banner, is taking a six-week leave of absence for his health before moving into Warner's Vogue theatre as manager. . . . Auto Voice Amusement Corp. has purchased the dark Valley Auto theatre, Barberton, and after extensive remodeling will re-open it as the Auto Voice drive-in theatre. . . . Leo Jones expects to have his Carey Drive-In Theatre, Carey, Ohio, open the end of this month. . . . John Derek, star in Columbia's "Mask of the Avenger," is scheduled to make a 2-day visit here Thursday and Friday.

COLUMBUS

After one of the biggest opening weeks since the war, Loew's Ohio went into a second week with its single feature showing of "Show Boat." RKO Palace had "Fort Worth" and the Grand cut short its run of "Hard, Fast and Beautiful" with "Kind Lady" doing moderate business at Loew's Broad. Opening week of the Ohio Stadium arena theatre cut somewhat into business. . . . Theatre men here are hopeful that the Ohio Supreme Court decision permitting Ohio cities to issue mortgage revenue bonds to finance off-street parking facilities will mean an early start on much-needed downtown parking garages. Robert T. Oestreich, city councilman and brother of Fred Oestreich, Loew publicist, was largely instrumental in the fight to assure cities this right. . . . Walter Kessler, Loew's Ohio manager, won first prize of \$100 in the exploitation contest on "Up Front" conducted by Universal among Loew theatres.

DENVER

Business in the first runs has hit the summer doldrums. Contributing factors are the fine weekend weather conducive to mountain trips, picnics, horse and dog racing, with the latter really getting a big play with a 25-cent admission and no parking fee, concerts at Red Rocks, large outdoor theatre, etc. At the first runs currently are "Fighting Coast Guard" and "Oh Suzanna," Aladdin, Taber, Webber; "Teresa," Broadway; the Denham is showing a reissue, "Cat and Canary"; "Strangers on a Train" with "Yukon Man-hunt," Denver, Esquire; "Kind Lady" with "No Questions Asked," Orpheum; "Double Crossbones" and "Deadly Enemies," the latter a reissue, at the Paramount; "She Shoulda Said No" with "Cyclone Fury," second week, Rialto, and "That Hamilton Woman" at the Vogue, art theatre. . . . Ray and Herbert Johnson have opened their new 400-car \$60,000 drive-in, Silver City, N. M. . . . Tillie Chalk marked her 30 years with Paramount during her vacation this week. She is office manager.

DES MOINES

Tri-States has made several managerial changes in the last few days. Gene Moore, manager of the Roosevelt, Des Moines, has been promoted to the helm of the Esquire in Davenport. Roy Disney, formerly at the Ingersoll, Des Moines, has taken over Moore's job at the Roosevelt. Hal Malone, student manager, has moved to the Ingersoll post. . . . The Schaller, Ia., theatre is closed for two weeks to permit extensive redecorating. . . . An early morning fire destroyed the Elgin, Ia., "opera house" and a produce company next to it. Damage was estimated at \$50,000. . . . The Watson at Groettinger has been closed indefinitely for repairs. . . . Wayne Mahana has been named manager of the Garden at Davenport. He formerly managed a drive-in theatre in Des Moines. . . . S. N. Fangman, manager of the theatres in Boone for nearly 20 years, has been named city manager of the theatres at Fremont, Neb. In addition to the managerial work, he will be assistant to the district manager for Central States Theatre Corp. The district includes Nebraska and western Iowa. Variety club held a dinner dance July 21.

DETROIT

Business has been picking up during the hot weather here. . . . Dillon Krepps, manager of the United Artists, said "Show Boat" in its second week has been breaking all records. Michigan is featuring "Strangers on a Train." "The Great Caruso" is going into its ninth week at the Adams. Madison is featuring two re-releases, "Warren of the Big House" and "Prison Break." "Fort Worth" is featured at the Palms. A double bill at the Fox offers "As Young As You Feel" and "House on Telegraph Hill." . . . Dave Idzal, manager of the Fox, announced that Dean Martin and Jerry Lewis will appear on the Fox stage starting July 20. . . . Albert Dezel has closed his Coronet art theatre temporarily. It will be remodeled and will open again in the fall. . . . Sam Carver, independent circuit operator, has closed two of his four theatres temporarily. He is still in the process of buying several more theatres, some of which have been closed since the Auto City circuit went out of operation.

HARTFORD

New downtown first-runs included "Take Care of My Little Girl," Loew's Poli; "I Was an American Spy," Allyn, and Warners' "Fort Worth," Warner Strand. . . . Drive-in theatres throughout this area are continuing to expand their playground facilities to attract family patrons. . . . Edward Maranski has been named manager of the Plainfield theatre, Plainfield, Conn. . . . Bill Mortensen, managing director of the Bushnell Memorial, Hartford, and long prominent in the amusement field in Connecticut, has been named chairman of the Connecticut Development Commission, state promotional agency, by Governor John Davis Lodge. He will serve until June, 1952.

INDIANAPOLIS

Gov. Henry F. Schricker was made an honorary Captain Andy when the "Show Boat" replica visited here on its bond tour. . . . Walter Talun, the giant in "David and

Bathsheba," was to be here Tuesday with another exhibit as local exhibitors continue to go all-out on promotion. . . . Weldon Parsons, formerly with the Marcus circuit, has succeeded Frank Paul as manager of Keith's. . . . Carl Scott has been named assistant manager of the Indiana, Robert Sarver in the same capacity at Keith's to complete a series of changes in the Greater Indianapolis organization. . . . John Roach has closed the Howard, a neighborhood house here, for the rest of the summer. J. Francis Haney also has closed his house at Milan. . . . Jack Frisch has succeeded Moe Esserman on the sales staff at Universal. . . . First run business was good here. "Excuse My Dust," at Loew's, and "Fort Worth," at the Circle, were the leaders.

KANSAS CITY

The four Fox Midwest first runs Fairway, Granada, Tower and Uptown, have a double bill, "Fighting Coast Guard" and "Bull-fighter and the Lady." "Kon-Tiki" continues at the Kimco; "Show Boat," at the Midland; the Paramount has a double bill, "New Mexico" and "Mister Universe"; RKO Missouri, "Jungle Headhunters" and "Jungle of Chang." . . . James Castle, district public relations representative, Paramount, is handling the Paramount theatre while Harold Lyon, manager, is on vacation. . . . The management of the Englewood theatre secured a reduction of \$25,710 in valuation for tax purposes to \$45,740.

LOS ANGELES

Josephine Baker's second week at the RKO Hillstreet promised to top the first and set a new house record. . . . Film fare holding its own against the onslaught of summer vacations included "The Frogmen" at the Los Angeles and Chinese group, "Excuse My Dust" at the Egyptian and Loew's State, "Passage West" at the two Paramounts, "Two of a Kind" at the Pantages, "Strangers on a Train" at Warners Hollywood, Downtown, Wilshire and the formerly second run Beverly, "Little Big Horn" at the United Artists circuit and "Ace in the Hole" in its fourth week at the 4 Star. . . . A new booking combination was noted in the Hawaii and the Center, latter on the east side of Los Angeles, with the pairing of two prize-winning foreign films, "Walls of Malapaga" and "Manon." . . . MGM was well lined up with its all-out promotion for "Show Boat," as evidenced by the jukebox already in the lobby of the Egyptian, complete with all of the hit records from the film. . . . Northwest theatre operator Ted Gamble appeared to be branching out in earnest with a Southern California operation, via another Riverside theatre following the DeAnza into the fold. In charge of the local facet of the Gamble firm was Al O'Keefe, recently with Universal-International as sales manager. . . . Theatre closings in recent weeks included four Fox West Coast houses, the one-time first run Belmont and the Melrose in Los Angeles, San Bernardino's Studio and the Maywood in the town of that name, it has been reported.

LOUISVILLE

In the first run theatres here Loew's presented "Show Boat," while the Mary Anderson had "Little Big Horn." At the Strand

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was "I Can Get It For You Wholesale" and "Secrets of Monte Carlo," while the Rialto offered "Half Angel" and "House on Telegraph Hill." The Brown took over "Apache Drums" and "The Fat Man," following a previous week at the Rialto. At the Scoop was "Forbidden Territory," "Tortured Alive" and "Flying Saucers." . . . Exhibitors visiting the row recently included: James Atterbury, Town Hall theatre, Winchester, Ky.; Mrs. L. M. Denton, Shepherd, Shepherdsville, Ky.; Gene Lutes, Capitol, Frankfort, Ky.; Jack Crouthers, Harrod, Harrodsburg, Ky.; Tom Maxedon, Shelby and Burley, Shelbyville, Ky.; Jim Howe, Richland, Carrollton, Ky.; Bob Enoch, State and Grand, Elizabethtown, Ky.; Ralph Quarles, Majestic, Springfield, Ky. . . . At the meeting of the directors and officers of the Kentucky Association of Theatre Owners, a convention committee was appointed to handle the annual KATO convention to come up in October. No definite date has as yet been selected.

MEMPHIS

Invitations are going out to exhibitors in six states to the annual Allied Theatre Owners of the Mid-South convention at Hotel Gayoso in Memphis, October 16 and 17. J. C. Mohrstadt, president, says exhibitors will be invited from Arkansas, Mississippi, Tennessee, Missouri, Alabama and Kentucky. A large group of nationally-known Allied leaders will attend, Edward O. Culins, vice-president, said. . . . Mid-summer weather has not hurt first run attendance in Memphis. All managers report business holding up. Loew's Palace had a good opening with "Kind Lady." Loew's State led the parade with "Show Boat." Malco played "Fabiola," to better than average attendance. Warner reported good business with "Strangers on a Train." Strand held over "Take Care of My Little Girl." . . . Melvin O. Weaver, of the partnership of Waver & Brown, announces the purchase of New theatre at Peach Orchard, Ark., from Raymond Cleveland. . . . Dickson theatre, a new theatre, was opened at Dickson, Tenn. Mrs. Helen Brewster is owner. . . . Mid-South exhibitors shopping and booking on Film Row included Louise Mask, Bolivar; Aubrey Webb, Ripley; Amelia Ellis, Mason; Clark Shively, Clarksdale; A. N. Rossie, Clarksdale.

MIAMI

"The Great Caruso" left the area after a six week's tenancy at both Embassy and Variety theatres. With lines forming at all showings of "Show Boat" at the Florida, this appears as its popular successor. The appearance of Burl Ives to head the stage show at the Olympia has also brought sell-out crowds to this theatre which has "Bull-fighter and the Lady" on the screen. "He Ran All the Way" was at Carib, Miami, Miracle; "No Questions Asked," Paramount, Beach; "Dear Brat," Embassy, Variety; "Two of a Kind," Lincoln, Town; "Blue Lagoon," Colony Art and "The Guy Who Came Back," at Lauderdale's Gateway. Brandt's Flamingo on Miami Beach was also showing "Show Boat." The Midnight fans had a choice of "Fort Worth" at the Paramount and "Francis Goes to the Races" at the Town. . . . Howard Keel, singing star of "Show Boat," is holidaying here and is scheduled for a personal appearance at the Paramount theatre in Palm Beach.

WHEN AND WHERE

July 23-26: Producers' and exhibitors' seminar, Council of Motion Picture Organizations, Hollywood, Cal.

September 18, 19: Annual convention, West Virginia Allied Theatres' Association, Daniel Boone Hotel, Charleston, W. Va.

September 23-27: Annual convention, Theatre Owners of America, Astor Hotel, New York City.

September 24-26: Annual meeting, Motion Picture Industry Council of Canada, Mount Royal Hotel, Montreal.

October 11-13: Joint convention, Theatre Equipment and Supply Manufacturers' Association and Theatre Equipment Dealers Protective Association, Ambassador Hotel, Los Angeles.

October 16, 17: Annual convention, Allied Theatre Owners of the Mid-South, Hotel Gayoso, Memphis, Tenn.

October 28, 29: Fall board meeting Allied States Association, Biltmore Hotel, New York City.

October 30 - November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

MILWAUKEE

"Show Boat" opened at the Riverside. At the Towne "Strictly Dishonorable" played. "The Frogmen" was viewed at the Wisconsin. A holdover was "Ace in the Hole" at the Palace. Also held over was "Of Men and Music" at the Fox-Downer. . . . The Allied Independent Theatre Owners of Wisconsin held their board meeting. . . . The Colonial theatre here is closed until the fall. . . . Theatre Service is taking over the operations of the Parkway theatre, now a Fox house. . . . The Fox Riviera closed. . . . John McKay, of the Pewaukee theatre in Pewaukee, will be taking over the two theatres in Eagle River. They are now being run by Paul Hesse. Mr. McKay is planning an extensive remodeling job. . . . Barney Sherman will take over the Peerless theatre. . . . "Francis Goes to the Races" was to open at the Palace July 18 and Milton Harmon, manager of the Palace, planned to have the mule Francis here.

MINNEAPOLIS

"Sirocco" is at the RKO-Orpheum; "The Prince Who Was a Thief," State; "Excuse My Dust" is doing a second week at the Gopher; "The Gay Lady" is at the World; "Strictly Dishonorable," Radio City. . . . Twin City drive-ins are reported to be doing a booming business. . . . The administrative offices of the Minnesota Amusement Company are now located in new and larger quarters at 1201 Hennepin Avenue. . . . The former Homer theatre at Hibbing has been remodeled and has reopened as the Pix. New owners are Art Molstad and August C. Kubiak. . . . George Jonckowski of the Lyric theatre, Wabasso, and Max Edelstein of the Lybba theatre, Hibbing, were visitors. . . . The Hollywood, a neighborhood house, recently showed "On the Riviera," an "Our Gang" comedy, a "Leon Errol" comedy, a "Donald Duck" color car-

toon, and the cartoon comedy "Goofy, Goofy Gander." . . . The drive-ins of Minneapolis did something different this week as far as drive-ins are concerned, four drive-ins simultaneously played "On the Riviera."

NEW ORLEANS

"Show Boat" is drawing capacity houses at Loew's State. . . . The Civic opened with "Circle of Danger" Friday. The Joy had "Prince Who Was a Thief." "Coming 'Round the Mountain" doing well at RKO Orpheum. The Globe had "I Can Get It For You Wholesale." The Saenger opened with "Take Care of My Little Girl," and at the Tudor "Passage West" followed "Goodbye My Fancy." Most theatres report good business. . . . Mrs. J. Elton Trahan has leased the Town theatre, Hackberry, La., from Dr. De Bartolo. . . . Visitors were: A. L. Royal, Meridan, Miss.; Hank Jackson, Hattiesburg, Miss.; Lew Langlois, New Roads, La.; Jack Dowling, Haven, Brookhaven, Miss.; James R. Grainger, Republic vice-president in charge of distribution; Ed Delaney, Pike, Magnolia, Miss.; Floyd Murphy, Strand, Vicksburg, Miss.; Robert Molzon, Norco, La.; T. J. Broussard, Youngsville, La., and C. K. Couch, Pensacola, Fla. . . . Floyd Murphy of the Strand theatre, Vicksburg, Miss., raised the adult price of admission from 30 cents to 35 cents. . . . Leo Foret and James Alairo are the new owners of the Webb theatre, Cutoff, La. They bought it from Webb Calais.

OKLAHOMA CITY

Showing at Warner theatre is "Little Big Horn"; Midwest, "Show Boat"; Center, "Two of a Kind"; Criterion, "The Frogmen"; Harber, "As Young As You Feel"; State, "Jungle Headhunters"; Sooner, "Flying Tigers." . . . Previewed at the Midwest was "The Prince Who Was a Thief." Yale theatre showing "Valentino" plus "Rookie Fireman." . . . George Harold Dunford, 79, one of Oklahoma City's first motion picture theatre operators, died in a city rest home. . . . Charles Robert Wygant, 45, owner and operator of the Heights theatre, Houston, Texas, died of a heart attack at his home. . . . In Tulsa, Okla., approximately 1,000 patrons were ushered from the Ritz theatre when smoke-like carbon dioxide leaking from the cooling system filled the auditorium. J. C. Hunter, manager of Tulsa's Downtown theatres, said the gas was coming from condenser coils above the stage. . . . A dispute between a seat manufacturing firm and the Tivoli Realty Co., owners of the Delman theatre over alleged faulty theatre seats, has been settled. . . . The world premiere of "Jim Thorpe, All-American" was scheduled for August 23 in Muskogee's Broadway theatre, Charles Parker, manager announced. . . . Bob Yancy of Navasota, Texas, took over as the new manager of the Showboat theatre.

OMAHA

Mr. and Mrs. Joseph Feldhans are remodeling their theatre at Schaller, Ia., and will put in a new projection and sound equipment, new screen and enlarge the projection booth. . . . Gaylord Vermass has been named assistant manager at the Town. . . . "Strangers on a Train" received a bang-up reception at the RKO-Brandeis and

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was held over for a second week. . . . Nebraska theatre operators have been having busy days helping in civic activities. Vern Lindholm of the Ainsworth theatre at Ainsworth and Duane Lockwood at Stuart were directors of their towns' rodeos. . . . G. N. Fleming, Cumberland, Ia., theatre owner, will manage the Military theatre in Omaha, replacing Col. A. L. Tuttle, retired, who has been named city defense chief.

PHILADELPHIA

William Goldman, head of the Goldman Theatres chain, has been named to the board of directors of the Academy of Music, local concert hall. . . . The Midway Drive-In near Middletown, Pa., is the latest to open in the Eastern Pennsylvania area. The open-airer has a stage and plans to feature stage attractions during the season. . . . The School Board of Robesonia Borough outside of Reading, Pa., added an amusements admissions tax which is expected to produce over \$1,000 a year. Rovesonia has a theatre, the Pioneer, owner and operated by the borough's fire company. . . . The Plaza, Reading, Pa., is definitely out as a film house. The Masonic Temple Trust, which owns the building, is advertising for short term rentals. The Rajah, also owned by the Masonic body, is also without a lessee or any prospects of regular operation next season save for special bookings by local organizations. . . . Feeley, Hazelton, Pa.; Bell and Little Art, Scranton, Pa.; Penn, Wilkes-Barre, Pa., and the Peoples, Millville, N. J., closed for the summer. . . . Edward Emanuel serving as chairman for the third year of the Variety Club-Daily News "Johnny Night," charity baseball game at Shibe Park on August 3. . . . John Scully operating his Transit, Allentown, Pa., only on Saturdays and Sundays. . . . Theatre Television Enterprises, Inc., was organized here to equip theatres and other places of amusement with large-screen television apparatus. . . . George Kilpatrick, who sold his theatre holdings here to become a hotel operator in Florida, has now sold his hotel interests and is returning to Philadelphia for a return to the exhibition field. . . . Charles Hirsh is now the sole owner of the Ruby, local neighborhood house. . . . Wayne drive-in near Waynesboro, Pa., is the newest open-airer in the territory, expected to be ready for opening by the end of the month.

PITTSBURGH

A couple of newcomers sent grosses zooming here. . . . In Loew's Penn. "Show Boat" played to 7,600 customers on the opening day to set a record. The previous best being "Annie Get Your Gun" (6,089) and "The Great Caruso" with (5,382). . . . Both those epics had a six-week run. . . . In the Fulton, "The Frogmen" gave that house its best business since Danny Kaye was in town and the grosses rated a holdover. . . . Marty Burnett, of Loew's, was here for the "Show Boat" opening. . . . Mike Manos, president of the Manos chain, has bought some theatre TV equipment. . . . The late Arthur Marone's Superior Motion Picture Supply Company, a film row landmark since 1927, has been taken over by Sam Fineberg and Jim Alexander, a couple of film veterans. . . . "Kon-Tiki" now in its third week in Gabe Rubin's Art Cinema appears to be headed for a long stay. . . . It has been announced that "The Tales of Hoffman," a

The National Spotlight

film version, will reopen the legitimate Nixon theatre in the Fall.

PORTLAND

Business has started to improve at downtown theatres. Playing were "Ace in the Hole" and "Circle of Danger" at the Orpheum and Oriental; "Passage West" at the Paramount; "Fabiola" at the United Artists; "The Secret of Convict Lake" moves to the Mayfair; "Oliver Twist" is being held for a second week at the Guild, while "Excuse My Dust" continues for a second week at the Broadway. . . . Universal may film "Bend in the River" in the Portland area. Director Anton Mann and Producer Aaron Rosenberg were in town looking over the local countryside. Several films have been made in the Oregon country in years past.

SAN FRANCISCO

"Show Boat" opened with not only the biggest gross, but also broke box office figures for Loew's Warfield, topping "The Great Caruso," which was the theatre's highest gross since Loew's returned to the city in December 1949. . . . New shows: "The Frogmen" at the Fox. "Ace in the Hole" at the St. Francis and "Francis Goes to the Races" at the Orpheum. . . . Rotus Harvey planned to remain in Los Angeles following PCCITO'S convention to attend COMPO's forum at the Beverly Hills Hotel, July 23-26. . . . The Downtown theatre, which resumed its weekend stage revues, has adopted the policy of admitting servicemen in uniform free. . . . Louis Vaughn, manager of the Modesto drive-in, owned by Robert Lippert and George Mann, at Salida, has been transferred to the post of district manager of all Mann's Redwood Theatres, replacing Cliff Giessman who resigned because of illness. Mr. Vaughn holds the record of being the oldest man in years of service with the Robert Lippert organization. He will headquarter at Eureka. . . . During the past week Mr. Mann was luncheon host to Superior Judge Samuel F. Finley of Crescent City and Albert Evans of the law firm Evans & O'Gara. . . . George Glosser, office manager of United Artists Exchange, requested that he change places with booker Frank Harr and this has been done. . . . Visitors to the row: Earl Boles, Crescent City; Ernie Glascock, Woodlake; J. C. Lee, Quincy; Warren Johnson, Highway City, and Ernie Graves of Napa, California.

ST. LOUIS

New openings included "Show Boat" at Loew's State, "The Guy Who Came Back" at the Fox. "Kon-Tiki" continues to do good business at the Shady Oak and Pageant theatre. . . . A new outdoor theatre in Mexico, Mo., will be formally opened soon. Called the Mexico Recreation Park Bowl, the new outdoor theatre is situated in a natural amphitheatre in a 90-acre park. . . . Actress Piper Laurie was in town for "The Prince Who Was a Thief" which opened at the Missouri.

VANCOUVER

Vancouver is still in the midst of a record hot spell and theatres are having a tough time; all but "The Great Caruso" on its third week at the Capitol. A holdover of "Soldiers Three" and "The Last Outpost" at the Dominion was below average. Also playing: "I Was a Communist for the F.B.I." at the Orpheum; "Dear Brat" and "Nanook of the North" at the Strand; "San Francisco" and "Luxury Liner," reissues, at the Cinema; "Take Care of My Little Girl" at the Vogue; "Air Cadet" at the Fraser and Plaza; "Father's Wild Game" plus stage show at the Odeon-Hastings; "High Lonesome" and "The Lion Hunters" at the Paradise; and "Symphonie Pastorale" at the Studio. . . . Local theatres and film exchanges are facing increasing difficulty in obtaining and retaining staff since the five-day week now is well established in other industries and offices. . . . The new Paramount drive-in near Vancouver which opens shortly will accommodate 800 cars and will have seats for 400 walk-in patrons. . . . Harold Warren, Famous Player partner, will open a third theatre at Port Alberni. . . . Ted Grimes sold his Park theatre at Choeiland, Saskatchewan, to Ernest Hebb of Birch Hills. Mr. Grimes, who opened the house two years ago, was a Famous Player manager for many years, and will rejoin Famous Players in Winnipeg. . . . Estevan, Sask., will have a 250-car drive-in theatre, The Starlight, which is expected to open late this summer. . . . Red Deer, Alberta, will also have an outdoor theatre, which will open in August. It holds 300 cars.

Chicago Theatre May Become Synagogue

The Essaness Sheridan theatre in Chicago may become a synagogue. Ralph Smitha, general manager for Essaness, confirmed this week that negotiations for the sales of the theatre to the Anshe Emet Congregation for use as a synagogue are under way. Attorneys representing the interested parties are trying to work out a deal. According to local real estate brokers, the Balaban and Katz Granada is also available.

Chicago Bans "Native Son"

The Chicago Police Censor Board banned Classic Picture's "Native Son" last week pending a re-screening of the film. Officials said the ban might be lifted if certain scenes were deleted. The action of the film, which was produced in Argentina and stars Richard Wright, takes place in Chicago. The story line involves the murder of a white girl by a Negro.

"What the Picture did for me"

Columbia

AL JENNINGS OF OKLAHOMA: Dan Duryea, Gale Storm—Al Jennings didn't mean too much to our Canadian patrons. Good picture, but summer weather against us. Played Friday, Saturday, July 6, 7.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

BANDITS OF EL DORADO: Charles Starrett, Smiley Burnette—This was the first Durango Kid picture we've had in two years. Charles Starrett and Smiley Burnette have always been my weekend patrons' favorites. Certainly glad I have a series of this pair back on my books. Played Friday, Saturday, July 15, 16.—James C. Balkcom, Gray Theatre, Gray, Ga.

FATHER IS A BACHELOR: William Holden, Coleen Gray—We did an unusually good Saturday business with this and the patrons loved it. It brought out the families, and everyone from Junior to Grandma had a fine time. We need more good family pictures like this. Weather ideal. Our patronage consists of city and rural families of all classes and business and professional folks. Played Saturday, June 16.—Charlie Poorman, Pottsville Drive-In Theatre, Pottsville, Pa.

FURY OF THE CONGO: Johnny Weissmuller, Sherry Moreland—The Jungle Jim series started out fairly well, but they are getting worse with every release. This one will appeal only to very young children. Played Friday, Saturday, July 6, 7.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Metro-Goldwyn-Mayer

KIM: Errol Flynn, Dean Stockwell—Costume pictures do not go with me. My patrons did not like this action was limited. Played Wednesday, Thursday, June 6, 7.—James C. Balkcom, Gray Theatre, Gray, Ga.

THREE GUYS NAMED MIKE: Jane Wyman, Van Johnson—Only a fair comedy. Played Wednesday, Thursday, June 13, 14.—James C. Balkcom, Gray Theatre, Gray, Ga.

VENGEANCE VALLEY: Burt Lancaster, Robert Walker, Joanne Dru—This was an exceptionally good picture for our western fans, but not as good as "Ambush" or "The Outriders." It did a little above average business. Played Friday, Saturday, May 11, 12.—Jerry L. Abbott, Masonic Theatre, New Castle, Va.

Paramount

AT WAR WITH THE ARMY: Dean Martin, Jerry Lewis—A good comedy picture, similar to "Buck Privates." Played Wednesday, Thursday, June 4, 5.—L. Brazil, Jr., New Theatre, Bearden, Ark.

AT WAR WITH THE ARMY: Dean Martin, Jerry Lewis—Some said it was silly and some said it was good. Personally I thought it was funny. Business was off, though. Played Sunday, Monday, May 21, 22.—Jerry L. Abbott, Masonic Theatre, New Castle, Va.

SUNSET BOULEVARD: Gloria Swanson, William Holden—This show did worst business of the season to this point. Didn't hear any expressions of enjoyment by the patrons. About the only ones who would like this are those who have been associated with show business. Weather good. Our patronage consists of city and rural families of all classes and business and professional folks. Played Thursday, Friday, May 17, 18.—Charlie Poorman, Pottsville Drive-In Theatre, Pottsville, Pa.

RKO-Radio

MY FORBIDDEN PAST: Robert Mitchum, Ava Gardner—A fairly good "whodunit" but it won't make a dime at the B. O. Double billed it with "Call Me

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Mister."—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

TARZAN'S PERIL: Lex Barker, Virginia Huston—I thought Tarzan was a little too modern in this one. I think Lex Barker is O. K. as Tarzan, but the Tarzan movies are getting a little weak. Native gun fight and Tarzan eating with knives and forks were wrong for the Tarzan series. Played Monday, Tuesday, June 11, 12.—James C. Balkcom, Gray Theatre, Gray, Ga.

Realart

GUNS A'BLAZIN': Walter Huston, Walter Brennan—Reissue of "Law and Order." Played Friday only—changed feature second day. If you want to see Harry Carey and Andy Devine when they were much younger men, if you want to see your patrons walk out—play it by all means.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Twentieth Century-Fox

ALL ABOUT EVE: Bette Davis, Anne Baxter, George Sanders—Here was a topnotcher. Producer should be given credit this time. A good piece of merchandise today still sells. Played Sunday, Monday, Tuesday, Wednesday, Thursday, April 1, 2, 3, 4, 5.—Moe Barney, Barney's Theatre, Petersburg, Va.

CALL ME MISTER: Betty Grable, Dan Dailey—Good Technicolor musical about army life. Only fair draw. Double billed with "My Forbidden Past."—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

FOR HEAVEN'S SAKE: Clifton Webb, Joan Bennett—Hope Clifton Webb doesn't get in any more of this type picture. Played Sunday, June 10.—James C. Balkcom, Gray Theatre, Gray, Ga.

WABASH AVENUE: Betty Grable, Victor Mature, Phil Harris—We played this picture at the Erie theatre and Beau theatre at the same time—and if they don't come to see Betty, we feel our cause is lost. Yes, we had a very satisfactory weekend. Played Friday, Saturday, July 6, 7.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

United Artists

DAVEY CROCKETT, INDIAN SCOUT: George Montgomery, Ellen Drew—Very good. Used on a double bill. Played Friday, Saturday, June 15, 16.—James C. Balkcom, Gray Theatre, Gray, Ga.

HOME OF THE BRAVE: Douglas Dick, Steve Brody—Very good with excellent acting. Played Sunday, June 17.—James C. Balkcom, Gray Theatre, Gray, Ga.

JOHNNY HOLIDAY: William Bendix, Allen Martin, Jr.—An unusual and pleasing show. All the patrons liked it. However, this picture was probably unsuitably titled, as business was not up to expectations, and thus many of our potential patrons missed a good show. Weather good. Our patronage consists of city and rural families of all classes and business and professional folks. Played Thursday, Friday, June 21, 22.—Charlie Poorman, Pottsville Drive-In Theatre, Pottsville, Pa.

Universal-International

ABBOTT AND COSTELLO IN THE FOREIGN

LEGION: Bud Abbott, Lou Costello—We did a nice business with this in spite of showing it right after the July Fourth holiday. However, this was supported by five color cartoons and we have found that the addition of a large number of cartoons to a show always brings in better family patronage. Weather cool. Our patronage is made up of city and rural families of all classes and business and professional folks. Played Thursday, Friday, July 5, 6.—Charlie Poorman, Pottsville Drive-In Theatre, Pottsville, Pa.

ABBOTT AND COSTELLO MEET FRANKENSTEIN: Bud Abbott, Lou Costello—Played this back on my weekend double bill. It was a terrific hit—attendance above average. Played Friday, Saturday, June 8, 9.—James C. Balkcom, Gray Theatre, Gray, Ga.

BEDTIME FOR BONZO: Ronald Reagan, Diana Lynn—I think this was one of the best animal pictures that has ever been filmed. Certainly hope Universal continues this series. Played Monday, Tuesday, June 4, 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

FRANKENSTEIN MEETS THE WOLF MAN: Lon Chaney, Bela Lugosi—Double billed this with "Dracula's Daughter," with Otto Kruger. If you haven't played a "Double Horror Show" for six months or a year, date these pictures—but for one night only where three or four changes are normally used. Played Tuesday, July 3.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

HARVEY: James Stewart, Josephine Hull—This may be good in big cities, but is no good for the small towns. The people thought it was plain silly. Business was way off. Played Sunday, Monday, May 13, 14.—Jerry L. Abbott, Masonic Theatre, New Castle, Va.

KANSAS RAIDERS: Audie Murphy, Marguerite Chapman—This is a good picture and Audie Murphy goes well here, but there have been so many pictures with different actors playing Jesse James that the story has been worn out. We did average business on this. Played Friday, Saturday, May 18, 19.—Jerry L. Abbott, Masonic Theatre, New Castle, Va.

WYOMING MAIL: Stephen McNally, Alexis Smith—A top outdoor Jesse James type picture in color. Profit and good comments. Played Sunday, Monday, July 8, 9.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Warner Bros.

KISS TOMORROW GOODBYE: James Cagney, Barbara Payton—This is Cagney's type picture. I think the new star, Barbara Payton, is O. K. Good average draw. Played Sunday, Monday, July 1, 2.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LIGHTNING STRIKES TWICE: Rich Roman, Richard Todd—Excellent suspense movie with superb acting. Played Sunday, June 3.—James C. Balkcom, Gray Theatre, Gray, Ga.

Serial

Republic

INVISIBLE MONSTER, THE: Our patrons have gotten tired of serials. The Republic serials are all alike except the jungle serials and they are only slightly different. Our patrons like jungle and adventure serials. This is an average serial about cops and robbers, etc.—Jerry L. Abbott, Masonic Theatre, New Castle, Va.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions and 5,672 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	4	35	21	20	6
Air Cadet (U.I.)	—	7	17	12	9
Al Jennings of Oklahoma (Col.)	—	6	11	13	3
Along the Great Divide (W.B.)	—	1	8	6	1
Apache Drums (U.I.)	—	2	9	2	2
Appointment With Danger (Para.)	—	1	21	20	12
As Young As You Feel (20th-Fox)	—	—	—	1	4
Bedtime for Bonzo (U.I.)	1	17	41	13	17
Best of the Badmen (RKO Radio)	—	—	5	4	7
Bird of Paradise (20th-Fox)	5	2	41	52	13
Bitter Rice (Lux)	18	16	1	—	—
Born Yesterday (Col.)	57	47	33	32	2
Brave Bulls, The (Col.)	—	—	1	5	10
Bullfighter and the Lady, The (Rep.)	—	3	1	8	3
Call Me Mister (20th-Fox)	18	46	67	15	1
Cause for Alarm (MGM)	—	1	2	22	34
Cavalry Scout (Mono.)	—	1	2	1	—
Cry Danger (RKO Radio)	—	—	22	27	13
Dear Brut (Para.)	—	1	18	8	1
Dodge City (W.B.) (Reissue)	—	—	—	6	—
Double Crossbones (U.I.)	1	—	2	14	5
Enforcer, The (W.B.)	3	11	52	28	19
Excuse My Dust (MGM)	—	7	4	2	—
Fat Man, The (U.I.)	—	—	—	2	2
Father's Little Dividend (MGM)	41	60	26	6	2
Fighting Coast Guard (Rep.)	—	1	10	18	5
Follow the Sun (20th-Fox)	—	—	13	12	16
Fort Worth (W.B.)	8	6	2	1	—
Fourteen Hours (20th-Fox)	—	—	7	3	11
Frogmen, The (20th-Fox)	3	—	1	—	—
Fury of the Congo (Col.)	—	1	2	3	—
Gambling House (RKO Radio)	—	1	4	20	5
Go for Broke (MGM)	4	33	19	7	—
Goodbye, My Fancy (W.B.)	—	9	6	13	6
Great Caruso, The (MGM)	13	8	24	8	1
Great Missouri Raid, The (Para.)	8	17	22	28	5
Groom Wore Spurs, The (U.I.)	—	—	16	19	14
Half Angel (20th-Fox)	1	10	12	2	1
*Halls of Montezuma (20th-Fox)	21	75	55	4	1
Horsie (formerly Queen for a Day) (U.A.)	—	—	2	2	10
House on Telegraph Hill (20th-Fox)	—	—	1	4	1
I Can Get It for You Wholesale (20th-Fox)	1	21	14	18	3
I Was a Communist for the F.B.I. (W.B.)	—	19	23	14	3
I'd Climb the Highest Mountain (20th-Fox)	82	39	32	9	6
Inside Straight (MGM)	—	—	6	15	12
Inside the Walls of Folsom Prison (W.B.)	—	5	4	—	1
Katie Did It (U.I.)	2	—	8	1	—
*Kim (MGM)	18	24	51	48	21
†Kon-Tiki (RKO Radio)	3	—	—	—	1

	EX	AA	AV	BA	PR
Last Outpost, The (Para.)	—	2	11	8	5
Lemon Drop Kid, The (Para.)	4	49	32	33	4
Lightning Strikes Twice (W.B.)	—	—	7	13	12
Lucky Nick Cain (20th-Fox)	—	—	1	10	5
Lullaby of Broadway (W.B.)	2	18	16	32	5
M (Col.)	2	—	—	2	—
Ma and Pa Kettle Back on the Farm (U.I.)	114	36	17	14	—
Magnificent Yankee, The (MGM)	—	—	—	9	40
Man from Planet X, The (U.A.)	—	2	—	1	9
Matinee Season, The (Para.)	—	7	24	65	41
Molly (Para.)	—	—	1	4	11
My Forbidden Past (RKO Radio)	—	15	15	16	13
My Outlaw Brother (U.A.)	—	1	2	1	—
New Mexico (U.A.)	—	—	5	4	—
Night Into Morning (MGM)	—	1	2	5	—
Of Men and Music (20th-Fox)	—	—	4	—	1
Oh! Susanna (Rep.)	—	2	11	6	2
On the Riviera (20th-Fox)	5	8	16	16	—
Only the Valiant (W.B.)	—	5	31	17	22
Painted Hills (MGM)	—	9	13	7	4
Passage West (Para.)	3	1	10	7	7
Payment on Demand (RKO Radio)	2	7	28	31	14
Quebec (Para.)	1	—	3	18	5
Raton Pass (W.B.)	—	5	12	24	6
Rawhide (20th-Fox)	1	15	28	5	1
Red Shoes, The (U.A.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	22	24	21	17
Royal Wedding (MGM)	3	35	29	40	15
Samson and Delilah (Para.)	25	40	17	3	4
Santa Fe (Col.)	4	2	24	33	1
Scarf, The (U.A.)	—	3	1	—	1
Sealed Cargo (RKO Radio)	—	3	5	4	2
Second Woman, The (U.A.)	—	—	6	9	13
September Affair (Para.)	1	10	39	30	4
Seven Days to Noon (Distinguished)	1	—	—	10	8
Skpalong Rosenbloom (U.A.)	—	—	—	4	—
Smugglers' Island (U.I.)	2	4	10	6	1
Soldiers Three (MGM)	1	9	12	19	10
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	21	45	37	10	4
Storm Warning (W.B.)	2	11	20	27	8
Strangers on a Train (W.B.)	—	6	1	—	—
Sugarfoot (W.B.)	3	58	55	7	1
Sword of Monte Cristo (20th-Fox)	—	1	3	10	5
Take Care of My Little Girl (20th-Fox)	6	3	7	2	—
Target Unknown (U.I.)	—	—	10	16	4
Tarzan's Peril (RKO Radio)	—	5	16	20	2
Thing, The (RKO Radio)	22	36	7	10	3
Thirteenth Letter, The (20th-Fox)	—	—	6	13	13
Three Guys Named Mike (MGM)	4	22	51	46	9
Tokyo File 212 (RKO Radio)	—	—	1	1	4
Tomahawk (U.I.)	4	53	38	2	1
Try and Get Me (U.A.)	—	—	—	1	4
Up Front (U.I.)	3	33	51	12	21
Valentino (Col.)	1	11	21	15	18
Vengeance Valley (MGM)	1	26	49	28	9
When the Redskins Rode (Col.)	—	3	—	—	2
Yank in Korea, A (Col.)	—	8	8	7	5
You're in the Navy Now (20th-Fox)	—	11	21	26	5

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

P. R. Plans Are Springing Up All Over

GRATIFYING, the way in which city-wide and regional public relations campaigns are springing up at the local level. The seed planted by Lynn Farnol, acting for 500 theatres in New York, and by other groups across the nation, is working down to the grass roots and taking hold. Which is the way it should be, if we are to have good public relations.

We face two facts, first, that the film industry has never had good public relations at the national level, and second, that the country-at-large doesn't want nor appreciate public relations campaigns that are planned and executed from New York. It's possible we will never have acceptance of national campaigns for the latter reason. In several years of traveling the key cities and attending exhibitor conventions, we learned that the folks at the grass roots have little use for national organizations.

Now, in Washington, D. C., and Boston, Mass., and in the South and West, there are local exhibitor groups who will carry the ball in their own bailiwick. Following a pattern? Yes. But operating under national jurisdiction? Definitely no. They will use every good suggestion, adopt every desirable procedure, reach every objective, but they want to run their own show, and conform to their own standards.

We favor that policy, because the manager of the home town theatre is always the better judge of what his own people want, and absentee management has done more to harm public relations than any other factor. The big circuits today give their managers leeway, at the point of sale. The independent theatres are strictly community enterprise, and boast of that fact in their advertising and in personal contact with the public. When you bring national public relations down to the local level, you accomplish both objectives—when you endeavor to run things from top desks, you are apt to lose both ends of the proposition.

We welcome the evidence that competing theatres in relatively small cities and sales

HELP WANTED

It's a good sign, to find six good advertisements for managers wanted, in the classified section of last week's *Motion Picture Herald*, and looking them over, we think every one is an opportunity for a man who gets the job offered. We have been impressed, recently, with the manner in which these classified ads get results, in quick time, and at small cost.

Several Round Table members whom we won't mention more specifically have found new positions in the recent past by using a classified ad in the *Herald*, which costs 10c per word, and runs four times at the price of three insertions. But the turnover is faster; thus far, few have had to run their advertisements more than once or twice to obtain good replies.

There are occasions, when for reasons of health, wealth and the pursuit of happiness, it is desirable to look for a new job. And there are those truly ambitious ones, who realize they are coasting, and are willing to make themselves additional work and worry, to improve their status. These are the kind who are really going places, and can't afford to stand still.

And we noted one advertisement, a week or so ago, that was limited to eleven words and quoted only one qualification. "Box 2570"—a \$10,000 a year executive—was seeking a new position. Proving that classified advertising in the *Herald* works equally well for high and low brackets.

areas are working together to recapture that lost audience for the world's best entertainment. And constructive things are being done to give the average citizen a better chance to see more and better pictures at the point of sale, by increasing the available choice and by reducing the tendency to run films through the hopper on a mass circulation basis in jig time.

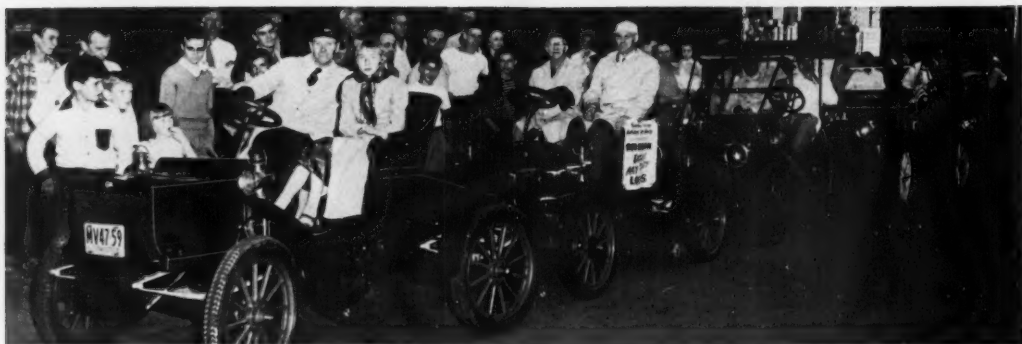
Q Make no mistake about Ezio Pinza. He was the star of "South Pacific" and it was his age as much as his accent that made him perfect in the part. He became a matinee idol, because a large audience liked him to be himself, at *their* age! If you are seeking that "lost audience"—past 35, here's an opportunity to attract them. He will appeal to those of both sexes, who like to believe that romance still lives.

"South Pacific" continues to do more-than-capacity business in both New York and Chicago. (They sell the legal limit of standing room at every performance, so the box office counts up more than the seating capacity.) And it's well to remember several things about "South Pacific" as a stage attraction. It plays in relatively small theatres, and there are only two companies, so in two years it has played to a smaller total audience than a released film could play to in an average week.

Q You may not find that "lost audience" with the new theatre TV, but you will find a *new* audience for fight pictures—in film theatres. The fight crowd won't be familiar to movie fans, or vice versa, so consider it new business. And your old patrons may be surprised at their neighbors in adjoining seats, unless it has been their practice to attend fights in stadiums and sporting arenas.

Not the slightest doubt but that any single attraction, playing in nine theatres, that can turn away 10,000 customers for lack of room, is most certainly box office. For years, prize fights have drawn as many as 40,000 paying customers for a championship bout. Spread it out thinner, with more theatres participating, and it will still be rich business. But seat mates may wonder where the others came from, and you'll be mixing two audiences, with different tastes and different ideas of service. Watch out for new conflicts of opinion, privilege, priority and personality.

—Walter Brooks

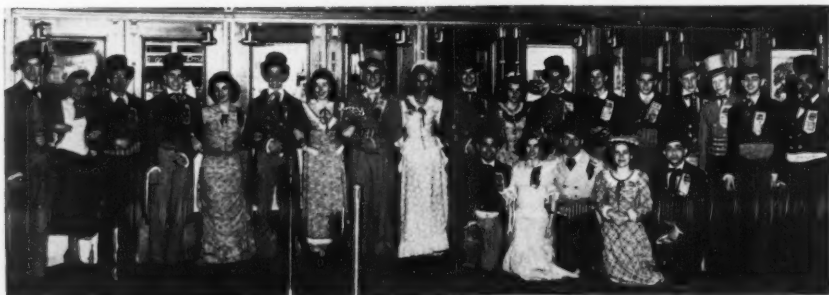


Exploitation With Color

IN THE GOOD OLD SUMMER TIME, you can take your exploitation right out to meet the folks on their way in. As Lester Pollock did on tree-lined streets of Rochester with his parade of ancient autos, for "Excuse My Dust" at Loew's—or the square dancing that Alice Gorham used so successfully for the premiere of "The Prince Who Was a Thief" at the Michigan theatre, Detroit—or the visit of "Goliath" to Reading, Pa., where manager Paul Glase, of Fabian's Embassy theatre, had the giant doing the town and delighting the youngsters.



Eugene Plashette, manager of the Paramount theatre, Brooklyn, had a strong man pulling this float loaded with beautiful models, as ballyhoo for "He Ran All the Way."



Colorful costumes worn by 26 members of the staff of Loew's Warfield theatre, San Francisco, as Boyd Sparrow's advance reception committee for "Show Boat."

Round Table In Britain

Q L. G. WEBSTER, manager of the Savoy cinema, Northampton, had good press coverage for the selection of "Miss Happy Go Lovely" in a photo contest and praise for a special showing of "Wedding Bells" for members of his "Darby and Joan" Club—in the department of theatre amenities. . . . D. E. JONES, house manager at the Odeon theatre, Bognor Regis, qualifies for membership in the Round Table with his campaign on "Born Yesterday." . . . H. BEDFORD, manager of the Gaiety theatre, Derby, submits a substantial campaign on "A Tale of Two Cities" as an entry for the Quigley Awards, which he says represents three weeks' intensive work, and that we can believe. . . . DOUGLAS EWIN reports his exploitation campaign for "Wedding Bells," which cost seven pounds eighteen and was split 50/50 with MGM, resulted in excellent business in spite of hot weather. . . . J. R. PEASE, manager of the New Coliseum cinema, Liverpool, held a special screening of the musical film, "Let's Dance," for 300 blind persons, with the benefit of a special commentary, which resulted in an excellent press and praise from B.B.C. . . . TOM GRAZIER, manager of the Arcade, Darlington, used clever advertising blotters to attract attention for "The Thirteenth Letter." . . . S. BURGESS, assistant manager at the Ritz cinema, London, invited hospital attaches to inspect his theatre as a public relations gesture. . . . SAM SPRINGFIELD, manager of the Palace theatre, Eltham, sends a smiling picture of himself with his campaign on "Wedding Bells" and other entries. . . . S. E. PASCOE WILLIAMS, manager of the Ritz, Woking, had a display of dolls, as promotion display for "Father's Little Dividend." . . . W. E. CASE, manager of the Odeon, Salisbury, and his assistant, A. ADAMSON, submit several campaigns for the Quigley Awards.

Q D. H. VAUGHN, manager of the Roxy cinema, Blackheath, sends his campaigns on "Wedding Bells" and "Father's Little Dividend" with reports of the selections of "Miss Roxy" as part of the Blackheath Festival Celebration. Much good showmanship and use of those "Mobo" toys that tie in so well with exploitation. . . . TOMMY SMITH, manager of the Pavilion theatre, Motherwell, sends a photo of DONALD O'CONNOR, of "Francis" fame, on his recent visit to Lanarkshire, which had good coverage by press and radio. . . . HAROLD SHAMPAN, manager of the Blue Hall theatre, Islington, supplies a bundle of photos for our next British picture page. . . . Robt. Ed. Burnett, manager of the Assembly Rooms, Leeds, held a special preview for the press for "War Correspondent" which he says did much to give him a near record week at the pay box. . . . W. A. CLARKE, manager of the Regal cinema, Hackney, promoted a set of door chimes as a gift for the youngest couple getting married during the run of "Wedding Bells." . . . ALAN DALE, assistant manager of the Olympia cinema, Glasgow, is a young manager with evidence of good showmanship. . . . K. PORTER, another assistant who is turning in good work from the Majestic cinema, Norfolk, during the manager's holiday. . . . E. G. HANFORD, manager of the Rex cinema, Bristol, used an annual Cycle Event in promotion for "King Solomon's Mines." . . . J. G. CAMPBELL, manager of the Olympia cinema, Glasgow, says he always gets ideas from the Round Table's association of showmen. . . . L. LOVELL, manager of the Regal cinema, Kirkcaldy, and his assistant, JOHN L. SMITH, sharing credits for current exploitation and public relations. . . . Sweets are rationed in England but John Longbottom succeeded in giving away cough drops as exploitation for "The Lemon Drop Kid" at the Odeon theatre, Middlesbrough.

Excellent example of fine newspaper advertising for the opening of "Strictly Dishonorable" at the Capitol theatre, on Broadway, a credit to the showmanship of Ernie Emmerling and Loew's advertising department, and the typographic skill of Donahue & Coe agency, in New York.

"Air Cadet" Exploitation Catches Up With Picture

Larry Kent, manager of the Esquire theatre, Sacramento, Calif., found that the program for Sacramento's Own Volunteer Air Force Group was scheduled with local newspaper and radio cooperation, so he moved his booking of "Air Cadet" up to match. The theatre, he says, is a member of the Chamber of Commerce, and when he attended the meeting called with regard to the local drive, he was appointed to the Mayor's Committee and took over, working with the public relations officers of McClelland Air Base and Mather field, thus proving that promotion will come out to meet you, where military are concerned.

Indian Head Pennies For "New Mexico"

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, Ohio, held an Indian Head Penny Contest in cooperation with the Cleveland Plain Dealer's Annual Milk Fund Drive, as a promotional idea for "New Mexico." More than 25,000 pennies were donated, some of them worth as much as \$17.50 each, for the benefit of children's playground milk fund. Merchants contributed fifty prizes for the most valuable pennies and the city searched its old pocket-books to find Indian Heads that meant guest tickets for "New Mexico." Contest resulted in plenty of front page publicity.

Cute Trick in Titles

John Farr, manager of the Odeon theatre, North Sydney, N. S., thought of an attention getting stunt in his local newspaper when he dropped a series of purely personal items all through the news pages and gave each one the headline, "For Heaven's Sake"—which was the name of his current attraction. Resulted in publicity as well as promotion on the part of his patrons.

Reprints Aid "Kon Tiki"

"Kon Tiki" is doing exceptional business at the Vogue theatre in San Francisco, according to Irving Levine, divisional director for San Francisco Theatres, Inc., because of the reprint of the book as a condensation in the July Reader's Digest, and the fact that the story is also running as a newspaper serial in the San Francisco News. While the book is a best seller, the original edition is too expensive to obtain sufficient coverage to result in the support given the film without the benefit of the low-priced reprints.

In connection with the serialization in the News, the theatre and the newspaper have worked out a reciprocal advertising gesture, whereby the theatre plugs the newspaper serial on the screen and the paper runs a daily box saying that the original film can be seen at the Vogue. Proof that this builds business is contained in the fact that the film is now in its ninth week, and has the added benefit of word of mouth advertising from satisfied patrons.

Small Town Manager Turns Columnist

Charles L. Jones, manager of the 328-seat Dawn theatre, in Elma, Iowa, population 800, sends us samples of his newspaper column, "Aisle Say", a weekly commentary on the motion picture industry that would do credit to a big town. It conveys a lot of desirable information with public relations value and sells coming attractions in a friendly fashion, as one might talk to neighbors. He recently held a "Mr. and Miss America—1965" contest, with 42 contenders averaging five years old, in sun suits or bathing suits, which was reported in the Allied bulletin. Says it earned him a \$50 profit on a \$5 investment, and he'll be sending pictures of the winners.

Night Club Gals Are Nice To Have Around

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, N. Y., found the Murial Kretlow dancers, who were appearing at the Flamingo night club, just right as local color for "On The Riviera." He persuaded a couple of them to wear their bathing suits in a street ballyhoo promoted with the local Nash dealer, and made everybody happy, all up and down Salina Street, admiring the chassis.

Telegram From Gerry

Gerry Germain, manager of Dipson's Palace theatre, Jamestown, N. Y., wires us as follows: "Thanks for tear sheets and news of second place in second quarter awards. Tell the boys to pull up their socks as I am going to roar in with a dilly of a campaign on 'Show Boat,' now playing and breaking all records."

Campaign Catalog

EXHIBITOR RELATIONS BECOME PRE-SELLING

Something new has been added at "the Johnson office"—the Motion Picture Association of America, Inc.—which makes news in this department. Our old friend, Arthur DeBra, who has been 26 years with the organization, takes over as Director of Community and Exhibitor Relations, and by this combination, reveals again that public relations are properly a part of the pre-selling of motion pictures.

Improved Service To Schools

Succeeding Francis Harmon, resigned, in part of this undertaking, Arthur DeBra has now launched a program which is an enlargement and a refinement of previous practice in this quarter. You will recall the old "Hays office" Study Guides? These were prepared for school teachers, by school teachers for use in class rooms, and it cost plenty to print the 32-page, glossy-paper brochures. Now, the idea is—more copies and greater coverage.

Instead of a mere 20,000 copies of a costly booklet, Arthur DeBra is furnishing up to 150,000 copies of a multi-page folder, of which "David and Bathsheba" is a current example. The cover of the edition on the press is reproduced at right. These go to a selected list, which includes not only school teachers, but school superintendents, for it has been proven that if you send this sort of material to the superintendent, it comes down to the teacher in the classroom as a directive, and it is better policy to encourage the teacher to create her own study guide for classroom discussion.

Better Relations With Clubs

Also, these new and attractive folders go to the officers and members of twelve great national organizations, who prepare and sponsor the so-called "green sheet"—the "Joint Estimate of Motion Pictures" as judged by the authorized representatives of the following groups: The American Association of University Women; the Associated Women of the American Farm Bureau Federation; the American Jewish Committee; the American Library Association; the American Legion Auxiliary; the Children's Film Library Committee; the national So-



Cover design of the eight-page folder which will be sent to 150,000 interested persons in the new pre-selling campaign for "David and Bathsheba," arranged by Arthur DeBra, director of community and exhibitor relations for the Motion Picture Association.

ciety of the Daughters of the American Revolution; the National Federation of Music Clubs; the General Federation of Women's Clubs; the Girl Scouts of the U.S.A.; the National Board of Review; the Protestant Motion Picture Council, and the National Congress of Parents and Teachers.

It is easy to figure what the consequence of this can be for a motion picture. It is national pre-selling in its most advanced and highly developed form, and there isn't a community in the 48 States that won't feel the impact of such an effort, at the local level. The presentation of pre-release film material to these people constitutes a form of national advertising that can't be buried and won't be forgotten. As a theatre manager, you have only to be in proper contact with your own local groups.

Additionally, Arthur DeBra has breathed new life into the Motion Picture Councils throughout the country. Now, there are 180 of these Councils, with an average membership of from 50 to 100, who are actively interested in better films, and are prepared to go to bat, for film industry. They now have the evidence, in advance, and the proof

that is required by skeptical audiences.

It isn't possible that any picture with the advantage of this pre-selling can help but feel the benefit at the box office. There are too many millions involved, in the aggregate, and too many individuals involved, at your own point of sale. But you must go out to meet them. That is urgently necessary, for they are doing *you* the favor, and such co-operation should be appreciated. Arthur is working on a plan which will bring about exhibitor cooperation in 55 key cities, as an example to others down the line. Strangely, this industry procedure is weakest in the top brackets and strongest at the community level, most apparent in small towns.

Bible Society A New Tieup

One more thing to show the advance that has been made in constructive thinking along lines of promotion for current motion pictures. 20th Century-Fox have prepared a film strip in Technicolor, some fifty-odd color stills that may be projected as a pedagogical film trailer for "David and Bathsheba." It would be ordinary to handle the distribution of this film-strip through 20th Century-Fox, or the Johnson office. But Arthur DeBra took it to the American Bible Society, publishers of the book that remains the top best seller after 2,000 years. They agreed to take on 100 of these trailers for a starter, to give it a trial.

Now, the American Bible Society believe they can distribute 500 film strips, to churches and schools, and they are also interested in the publication and sale of a book of their own, "The Story of David," based on the screen play by Phillip Dunne, and handled as a serious book in the retail book trades. The more you think about this, the more you realize this is infiltration from outside, for motion picture industry for your community responsibility to films in general and your theatre in particular.

—W. B.

"Billion Readership"

Supplementing the billion-readership national magazine and Sunday supplement campaign for Darryl F. Zanuck's "David and Bathsheba," which gets underway this week in scores of key-city and national publications, will be a similar campaign throughout Canada, hitting every major newspaper and magazine from British Columbia to Nova Scotia. More than 40,000,000 impressions will be made, with the advertising barrage utilizing three ads in each publication. Among top-circulation newspapers will be the *Vancouver Daily Province*, *Vancouver Sun*, *Toronto Star Weekly*, *Montreal Le Presse*, *Montreal Standard* and *Quebec Le Soleil*.

Men at Work

An exceptionally large staff of special field men is being used in connection with the general release of "Cyrano de Bergerac."

Murray Roman and Lloyd Leipzig handled the popular price premiere at the RKO Albee theatre Brooklyn, with Leipzig going on to carry out RKO circuit campaigns in metropolitan New York and Newark. Arthur Jeffrey, Herbert Lyon and Norman Pader are handling the Chicago engagement at the State Lake theatre. Joe Mansfield, permanent UA field man in Boston is assisted by Josh Levin, for the Astor theatre debut. Levin also handles openings at Providence and Lowell.

Charles A. Moses set up campaigns in Ohio which will be completed by John Thompson in Cleveland, Ben Kaufman in Cincinnati and Milton Harris in Dayton and Columbus. Charles Baron, UA representative in Detroit, is handling this situation with Jules Schwerin. Max Miller in charge in Philadelphia and Hal Marshall in Washington. John Markle is at the RKO Missouri in Kansas City and will set up campaigns in Iowa cities, with Robert Baral carrying through in Des Moines. Howard Pearl is covering day-and-date engagements in St. Paul and Minneapolis.

Peter Bayes, permanent UA representative, and Len Simpson, are covering the 3-theatre premiere in Denver. Other regular field men at work on the picture are Addie Addison, in New Orleans, Milton Overman in Dallas, and Bob Goldfried in Los Angeles.

Paramount's special field representatives throughout the country this week (July 16) are concentrating on campaigns for "Peking Express," "That's My Boy," and "Ace in the Hole."

Leonard Allen is in Atlanta, but is also covering Jacksonville; Robert Bixler is in Dallas and is making side trips to Oklahoma City and Little Rock; Robert Blair is working out of Los Angeles and San Francisco; Ralph Buring is in Cincinnati and covers Pittsburgh and Indianapolis; James Castle is in St. Louis with Kansas City, Mo., Des Moines and Omaha also on his beat; E. G. Fitzgibbon is in Chicago and covers Milwaukee and Minneapolis. Walter Hoffman is working out of Seattle and Portland. Arthur Leazenby is in Detroit and also includes Cleveland in his territory; Everett Olsen is in Charlotte and covers New Orleans and Memphis. Robert Quinn is working out of Denver and Salt Lake City. Gabe Sumner operates from the New York exchange and covers circuits in the city; Arnold Van Leer is in Boston and also covers New Haven; Ed Wall works out of Buffalo and Albany; Mike Weiss is in Philadelphia and Washington.



H. W. Lane, MGM Record distributor in the Minneapolis area, Louis W. Orlove, MGM field representative working out of Minneapolis and Milwaukee branches, Don Alexander, assistant advertising director for Minnesota Amusement Co., and Al Neiderlich, sales manager for Schmitt Music Co., on the occasion of their winning first prize for best window displays on "Pagan Love Song."

National Pre-Selling

A national tieup with Goodall Fabrics, Inc., for cooperative advertising of David and Bathsheba has been made by 20th Century-Fox and will result in a joint campaign through twenty national magazines and trade publications, plus the benefit of window displays, special retail promotions, local newspaper ads and full scale publicity campaigns. The tieup will kick off in August with the introduction of a new hand-screened drapery fabric named for the picture and inspired by the film.

Striking art illustrations of the dramatic new design will appear in American Home, Better Homes and Gardens, Family Circle, Good Housekeeping, House Beautiful, House and Garden and Women's Day, while the trade approach will be through Advertising Age, Tide, Retailing Daily, Cotton and Wool Reporter, Department Store Economist, Retail Management, Sales Management, Textile Age, Western Home Furnisher, Interior Design and Decoration, Home Furnishing Merchandising, Curtain and Drapery Magazine, Western Fabrics and Curtains and Draperies.

Full details of the tieup will be carried in the forthcoming giant-size exhibitor's campaign book for the picture.

Loew's Theatres, out of town are sending in monthly score cards of local critical opinion on current films, showing what pictures were reviewed by the newspapers and how they rated them. And this came in handy the other day when a Loew's executive was lunching with a New York newspaper writer—who remarked that June was a bad month for movies, but after taking a look at what the critics had said in Baltimore, Toronto, Pittsburgh, Providence, Syracuse and elsewhere, had to admit that there was a lot of room for difference of opinion with the score card showing so many "excellent" and "very good" ratings.

Universal Pictures has set a national tieup with Everlast Sporting Goods Manufacturing Co. for a comprehensive promotion of their picture, "Iron Man." In connection with local playdates, Everlast dealers will be provided with special window display material, and Everlast will share in cooperative newspaper advertising at the local level. A special promotion kit will be provided to enable dealers to follow through on theatre tieups. The company will salute the picture with a full-page advertisement in RING magazine, and invitational previews will be held for sports writers in key situations.

Full color brochures on "David and Bathsheba" will be given away free by 20th Century-Fox to all who send for them as the result of an offer to be included in every national magazine and Sunday supplement ad for the film, as a test of readership. More than 30,000,000 are expected to read the advertising, and an initial print order of 3,500,000 brochures is already off the press. Cover of the brochure is by Ernest Chiriaka, nationally known illustrator, and inside pages contain behind-the-scenes stories of the production, picture strips of the David and Goliath battle, the Bathsheba bath sequence and other highlights.

The Royal Court of the Imperial Council of the Ancient and Honorable Order of the Mystic Shrine gathered at Madison Square Garden last week to pay homage to another regal personality, the latter-day "Bathsheba"—Miss Carol Woods—who has now embarked on her national tour in behalf of "David and Bathsheba." The modern Bathsheba arrived at the Garden in a full chariot drawn by local coursers and was welcomed by A. F. Mitchell, Deputy Director General of the Imperial Council Session, and Nobel of Kismet Temple, Brooklyn. With her Princesses of the Harem, Bathsheba on tour will become the third nation-wide ballyhoo in effect simultaneously for the promotion of the 20th Century-Fox production.

Paramount has completed a national tieup for "A Place in the Sun" with Modern Photography, one of the nation's popular magazines, and Photo Dealer, leading trade journal in the photo field, which will afford exhibitors playing the picture the cooperation of thousands of photo dealers all over the country. The tieup is based on the film's having received the special award for excellence from Modern Photography, and will show dealers how to utilize the picture.

For the first time, Walt Disney Productions have made provisions to advertise something other than a full-length feature in national magazines. Convinced of public interest in the forthcoming True-Life Adventure, "Nature's Half Acre," the company has taken a half-page in the Aug. 14 issue of Look magazine to promote the featurette, which is the third release of the series, including "Seal Island" and "Beaver Valley."

Ninety-four photos and 136 stories in 41 newspapers in 16 cities have been the publicity harvest of Walter "Goliath" Tatum in the first lap of his nation-wide tour for "David and Bathsheba." The traveling exhibit had to take time out the other day for refurbishing, after 45,000 people viewed it in Ohio cities. Analysis of the newspaper breaks show that 60 per cent of the local stories were in the news sections of the papers, 28 per cent were on movie pages and 12 per cent in sports sections. Fully 18 per cent of the total was on front pages.

Two hundred film critics, columnists and drama editors in all parts of the country will shortly become acutely aware of Hal Wallis' "Peking Express" as a result of Paramount's unique exploitation stunt of air-expressing full-course Chinese dinners to newsmen in 80 cities. The meals will be flown to their destinations by American Airlines, flying an estimated 183,400 air miles, and will consist of Egg Foo Young, Sweet and Sour Pork, and Pork Chow Mein.

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**OUTDOOR
REFRESHMENT
SERVICE**
from Coast
to Coast
over 1/2 Century

Refreshment
Service for
**DRIVE-IN
THEATRES**

MORRIS SERVICE CORP.
1000 N. W. 10th St., Miami, Fla.

**FOR THE
BEST IN
SPECIAL
TRAILERS**

**GOOD JOB IN
DOUBLE QUICK TIME**

**FILMACK
TRAILER CO.**

SEND US YOUR
NEXT ORDER

IN NEW YORK . . . 630 NINTH AVENUE

IN CHICAGO . . . 1327 SO. WABASH AVE.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

EXPERIENCED MANAGER FOR CONNECTICUT theatre. Give full qualifications and salary expected. BOX 2375, MOTION PICTURE HERALD.

WANTED: MANAGER — PERMANENT POSITION, Illinois situation. Send photo, salary required, experience details. BOX 2576, MOTION PICTURE HERALD.

THEATRE MANAGER—GIVE AGE, NUMBER of years experience as theatre manager and recommendations. STATE THEATRE, Richmond, Ind.

WANTED: HOUSE MANAGER OR EXPERIENCED assistant that knows theatre operation, for Southeastern theatre territory. Air Mail—Special Delivery qualifications and salary expected. BOX 2579, MOTION PICTURE HERALD.

ASSISTANT MANAGER — PROJECTIONIST—beautiful small town on river. Best equipment. Air conditioned. Nights only except Saturday and Sunday. Good salary and bonus. Open within 90 days. DAW THEATRE, Tappanahock, Va.

SITUATION WANTED

NEED A PROJECTIONIST WITH SUPERVISORY capacity of sound and projection maintenance for number of theatres? My 17 years' experience can save you money. Age 33 and married. Prefer New England, not mandatory. BOX 2580, MOTION PICTURE HERALD.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, **paris** Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

WHY WORRY ABOUT NEW CHAIRS? OUR rebuilds will serve your purpose and save you plenty. 500 American panelback spring cushion, excellent \$4.95; 301 rebuilt Andrews inserted panelback spring cushion \$4.95; 231 rebuilt late International fully upholstered with spring edge cushions \$8.95. Send for latest Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

S. O. S. IS DRIVE-IN HEADQUARTERS. HERE'S why: Standard & Super Simplex, DeVry, Superior, Holmes, Weber available for 200 to 1000 cars from \$1395. Easy payment plan. Screen paint, \$6.50 gal.; Amplifiers, all sizes, \$295 up; Marquee Letters, 35c up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS OPPORTUNITIES

WORKING PARTNER WANTED FOR ART theatre. Must have complete knowledge of art theatre policy. \$15,000 cash required. Person placing this ad in completely different industry. Previous partner no longer connected with this theatre reason for this ad. This house is a money-maker. Salary \$150 can be drawn weekly. BOX 2581, MOTION PICTURE HERALD.

BUY: MY 25% INTEREST IN GOING DRIVE-IN theatre. Assured \$75 weekly salary, plus yearly profits. Secured \$30,000 mortgage. Sacrifice \$30,000. 3511 S. W. 18th Terrace, Miami, Fla.

USED EQUIPMENT

EXHIBITORS EVERYWHERE SAY OUR VALUES are best! Super Simplex mechanisms, front and rear shutters, rebuilt, \$875 pair; Hall-Motograph 85 ampere Lamphouses, excellent, \$625 pair; Western Electric 211 Soundheads, rebuilt, \$245 pair; Century Intermittents, rebuilt, \$59.50; Forest 50 ampere Rectifiers, 8 tubes, \$99.50 pair; Griewold Splicers, \$17.50. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

CANDY COOLERS—BIRDSEYE MAPLE Display cases, mirrors, neon lights, Westinghouse Air Conditioning units, complete reconditioned, sacrifice \$45 each. PORTOLA TRADING CO., 16 Beale St., San Francisco 5, Calif.

HIGH-INTENSITY GENERATORS AT LOW prices. 50/100 amp. 3 phase rebuilt like new; Roth Actodector \$395; Heritner Transverter \$685, including rheostats and control panel. Rebuilt Holmes dual 35mm outsize \$600. Rebuilt Simplex SP with arcs, rectifiers, amplifier, speaker \$1295. Time Deals Invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

ONE PAIR OF DUO SOUNDHEADS WITH ONE pair Powers Projectors, two A. C. Motors and two magazines. Good shape. Priced right. EMPRESS THEATRE, Verdigré, Neb.

NEW EQUIPMENT

RECTIFIER BULBS, 1500-HOUR GUARANTEE, \$4.75; Universal Splicers, \$4.69; Photocells, from \$2.25; white plastic screens, 35¢ foot; blowers from \$99.50. Parts for Simplex, 30% discount. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

PLAY UP YOUR ATTRACTIONS WITH TEMPERED Masonite Marquee Letters—all sizes and colors; 4"–35c; 8"–30c; 10"–60c; 12"–85c; 14"–\$1.25; 16"–\$1.50. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

IMPROVE YOUR THEATRE AT LOW COST. Automatic curtain controls, special \$99.50 (only a few left); curtain track, \$2.19 ft.; stage settings, \$27.50; Jensen heavy duty 12" PM speakers \$18.95; rectifier bulbs 15 amp. \$4.59; 6 amp. \$2.95; coated lenses \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripodas, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

MR. MIKE BOOM AND PERAMBULATOR, \$1500 value, \$995; Maurer late type E recording system, complete, original cost \$4775 excellent, \$3695; Auricon Super 1300 camera, prompt delivery \$2649.50; Moviola UDS 35mm sound/picture separate, rebuilt, \$1895; Micro synchronizer 4 way 16/35mm combination \$1895; Moviola 35mm composite sound, rebuilt, \$695; Bell & Howell 35mm step printer \$995; Bridgematic 216B developer, hourly positive speed 1800', \$1228 value, \$1695; 5000W Sunspots on stands \$77.50; new 35mm continuous sound picture printers \$995; new Bridgematic Jr. 16mm automatic developing machines (plus tax) \$995. Cash paid for Used Equipment. Trades Taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

FOR SALE—SMALL DRIVE-IN THEATRE, doing good. Good equipment. New in-car speakers. Reason for selling is I am alone. Can't get help. A good buy for a young man with family. Priced reasonable. Write: TWI-LITE DRIVE-IN THEATRE, Lenox, South Dakota.

THEATRE LEASE FOR SALE. 28-SEAT neighborhood house, all pictures available. Frigid-air Air-conditioning. Concession will pay rent. Have \$5,000 stock, will sell \$8,000 cash. HAMPTON THEATRE, Norfolk, Va.

PRINTING SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

VENTILATING EQUIPMENT

HEAVY-DUTY BUCKET BLADE EXHAUST fans at last year's prices: 12", \$25.50; 16", \$37.50; 18", \$45.50. Prompt deliveries all sizes. Blowers and Air Washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newstand editions. COMICS PREMIUM CO., 4125 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$3.50 per thousand. PREMIUM PRODUCTS, 539 W. 44th St., New York 18, N. Y.

WANTED TO BUY

IF YOU HAVE A USED PIPE ORGAN FOR sale, write J. McDONOUGH, 1247 Snyder Ave., Scranton, Pa.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Sachson, Cite Films Form Distribution Partnership

Arthur Sachson Enterprises, New York, and Cite Films of Paris have entered into a partnership for the distribution of French films, it was announced in New York this week. Scheduled for American distribution are two productions by Jacques Bar, 29-

year-old president of Cite Films. An English version of "Mr. Peek-A-Boo," a comedy about a man who can walk through walls, heads the distribution program. "Three Brothers," released in France as "Meutres," will also be distributed here by the new partnership. The new Sachson-Bar association also plans to handle films made by other European distributors.

Chicago Tax Take Declines

City tax collections from Chicago theatres during June, reflecting May receipts, amounted to \$83,491.10, a considerable drop from the \$105,828.84 for the same month a year ago, and also a decline from the \$90,602.52 in taxes paid by theatres in May of this year for April receipts.

MOTION PICTURE HERALD, JULY 21, 1951

The Product Digest

A Place in the Sun

Paramount—An American Tragedy

This is George Stevens' first picture in several years, and it's first-class in every department and by every approach. The meticulous care which long has been a marker of this producer-director's work is on display at every turn in "A Place in the Sun," based on Theodore Dreiser's novel, "An American Tragedy."

The attraction places high in the qualitative register at its very outset with a fine writing job by Michael Wilson and Harry Brown. It maintains that quality in the performances by its three principals, Montgomery Clift, Elizabeth Taylor and Shelley Winters, who are supported with great competence by sound performances from such players as Shepperd Strudwick, Fred Clark, Raymond Burr, Anne Revere, Frieda Inescort, Herbert Heyes and others. But the strongest and most skillfully guided hand of all obviously is Stevens'. Perhaps the best commentary on "A Place in the Sun" is to observe that a story which easily could have gotten out of hand in point of drama, emotional power and good taste never does. It remains firm, solid and engrossing.

The story revolves around the three principal characters. Clift is the "poor relation" nephew of millionaire manufacturer Heyes. Working in his uncle's mills, Clift meets Miss Winters. Their romance develops clandestinely and so, too, their relationship. As efforts at performing an abortion fail, Miss Winters becomes increasingly insistent that Clift marry her. Meanwhile, he has had the curtain lifted on a more resplendent life in which the orbit is attractive Miss Taylor. This is a genuine love match whereas the Clift-Winters relationship is born out of mutual loneliness. The quondam confronting Clift now is how to dispose of Miss Winters so that the path leading to Miss Taylor may be unencumbered. This leads him to contemplation of murder by drowning the pregnant girl in a lonely mountain lake. Miss Winters does die, and while it is accidental, the intent in Clift's mind is never left in doubt nor does there seem much question over his ability to save her if he had tried. There is a trial leading to conviction and death.

"A Place in the Sun" is strong drama cloaked in overtones of tragedy. Audiences who take their vehicles straight couldn't find a more potent one. It also offers a new kind of Shelley Winters, subdued, quiet, half-frightened and devoid of glamour in dress and appearance.

Ivan Moffat was associate producer and Fred Guiol associate director.

Reviewed at Paramount projection room in New York. Reviewer's Rating: Excellent.—RED KANN.

Release date, September, 1951. Running time, 122 minutes. PCA No. 14461. Adult audience classification. George Eastman.....Montgomery Clift
Angela Vickers.....Elizabeth Taylor
Alice Tripp.....Shelley Winters
Keele Branselle, Fred Clark, Raymond Burr, Herbert Heyes, Anne Revere, Shepperd Strudwick, Frieda Inescort, Kathryn Givney, Walter Sande, Ted de Corsia, John Ridgely, Lois Charrand, William R. Murphy, Douglas Spencer, Charles Dayton, Paul Frees

No Highway in the Sky

20th-Fox—Dietrich, Stewart

Prior to discussing the actual merits of this Twentieth Century-Fox film, which is incidentally one of the more noteworthy to have come along in recent months, a word should be said about the reappearance of Marlene Dietrich. She still retains that aura of glamour and beauty which drew patrons, and her presence in this picture should be capitalized by all exhibitors. They can't go wrong.

As for the film itself, which was produced by Louis D. Lighton and directed by Henry Koster—a major portion having been shot in England—it deals with a rather unusual topic which provides an ample foundation for suspense, excitement, comedy and even a measure of romance. With James Stewart and Miss Dietrich in the leads, and the pretty British player Glynis Johns assisting in the secondary lead role, there should be a good box office for any theatre.

From a screenplay by R. C. Sherriff, Oscar Millard and Alex Coppel, based on a novel by Nevil Shute, "No Highway in the Sky" starts slowly but soon warms to its subject. Stewart is a rather eccentric scientist working in an aircraft plant who discovers that a new and highly-publicized plane used for civilian overseas traffic has a weakness that will cause the tail assembly to disintegrate after the ship has flown a certain number of hours.

He is in the midst of an experiment that he hopes will prove his theory beyond a reasonable doubt, but officials will not ground the planes until they are sure Stewart is not crazy. He is sent to Labrador to investigate a mysterious crash when told that the plane he is on, with Miss Johns as a stewardess and Miss Dietrich as a famous screen star en route to Hollywood as a passenger, is one of the ships which he claims could crash at any moment. His attempts to keep the plane from flying on once it reaches Gander, Newfoundland, and the final events that prove the theory correct, smack somewhat of contrivance but nevertheless add thrill aspects and some good humor to the picture.

Stewart, a widower with one child, is top-notch in his absent-minded-professor part, and the romance with Miss Johns is neatly and credibly worked out. Miss Dietrich is, at times, positively sparkling—her manner, voice and appearance. The other players complement the leads nicely.

Reviewed at the 20th-Fox projection room in New York. Reviewer's Rating: Very Good.—CHARLES J. LAZARUS.

Release date, August, 1951. Running time, 98 minutes. PCA No. 14894. General audience classification. Mr. Honey.....James Stewart
Monica.....Marlene Dietrich
Marjorie Corder.....Glynis Johns
Dr. Scott.....Jack Hawkins
Janette Scott, Elizabeth Allan, Ronald Squire

SHOWMEN'S REVIEWS ADVANCE SYNOPSES THE RELEASE CHART

Flying Leathernecks

RKO—Aerial Combat

The air battles which made a crashing, thunderous accompaniment to the Pacific island fighting on land and sea during World War II perhaps have never been more sharply etched on the screen than here.

It is most apparent that Edmund Grainger, producer, had ample access to the film files of the Department of Defense of the United States, since no artificial performances could have duplicated the throbbing, nerve-shattering impact of these scenes. The exhibitor has here for his patrons a re-living of war in the Pacific in all its deadly, fearful speed above the earth and sea. The Technicolor lends additional impact to the scenes of aerial battle.

For purposes of selling, there are the high quality names of John Wayne, first, and Robert Ryan, Don Taylor and Jay C. Flippen, in particular. Little or no romance is permitted to intrude in the tightly-written screenplay by James Edward Grant from a story by Kenneth Gamet. Nicholas Ray, who directed, hewed to a firm story line, maintaining his basic theme of the conflict of characters under stress of battle against a background of those battles. Brightly leavening comedy is provided by Flippen as the itchy-fingered supply sergeant.

Wayne is the tough, relentless commander of the squadron of Marine flyers, fighting understaffed and with too few planes from a Pacific island. Ryan, his second in command, protests and resents Wayne's driving and discipline of tired men, who of course are likewise resentful. Open conflict between the two is only avoided when Wayne is relieved and returns to the States. Then comes an opportunity for Wayne to prove that close ground support by air of ground troops is not only practical but important to victory, and he again heads the squadron in Pacific island battle. Here again the conflict of the two picks up, but Ryan finally learns the hard way that personal feeling must be subordinated to battle success.

The climax comes in a diversionary call to the men in the air to assist in defense of the fleet under a vicious Kamikaze attack by Jap planes, wherein the picture reaches a stunning highlight of air combat. Wayne is shot down, parachutes to safety, although wounded, and, headed for the States, recommends Ryan to take command, warning him of the bitter job he faces.

This is strong meat, powerfully done, offering splendid entertainment of its war-torn type.

Reviewed at New York screening. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, August 28, 1951. Running time, 102 minutes. PCA No. 14994. General audience classification. Don.....John Wayne
Griff.....Robert Ryan
Cowboy.....Don Taylor
Joan Kirby.....Janis Carter
Clancy.....Jay C. Flippen
Dr. Curran.....William Harrigan
James Bell, Harry Kelley, Maurice Jara, Adam Williams, James Dobson, Carleton Young, Steve Flagg, Brett King, Gordon Gebert

(Continued on following page)

His Kind of Woman

RKO-Farrow—Comedy Thriller

Robert Mitchum and Jane Russell, as provocative a team as you are likely to see in any entertainment medium, spark this suspenseful and amusing melodrama about the shadowy figures of the half-world. It's a heaping, well-balanced portion of first-rate entertainment, this John Farrow production, and most of the credit for its success must go to the dynamic duo; to Vincent Price for an outstanding characterization of a Hollywood ham with a penchant for firearms and snatches of Shakespeare, and, finally, to Farrow for an inspired directorial job which grips the audience with fear one moment and makes them laugh the next.

Mitchum, a gambler down on his luck, becomes involved in an elaborate and mysterious, underworld plot of international proportions when he accepts an offer of \$50,000 to vacation at a remote Mexican resort. From this point on in the Frank Fenton-Jack Leonard screenplay, neither Mitchum nor the audience knows what to expect next. Farce, suspense, excitement and romance follow quickly upon Mitchum's arrival in Mexico. Miss Russell, Price, a couple of gangland figures and a Federal agent, among others, keep Mitchum hopping.

Things get too hot for Mitchum when the agent, Tim Holt, is killed. He wants out, but at this point he knows too much—that the czar of the underworld, exiled to Italy, plans to reenter the United States with Mitchum's face and identity. The gangsters try to kill him, but in a now tense, now hilarious climax Mitchum, Price, a detachment of Mexican police and a small band of dinner-jacketed resort guests board the bandits' ship, kill the vice czar and decimate his gang.

Price shows himself a consummate comedian as an egocentric film star who proves to himself that he is quite as heroic in real life as on celluloid. As an adventurer who sets her cap for the wealthy, but wedded, Mr. Price, and finds true love with Mitchum, Miss Russell may well out-russell Lillian. In the course of the picture, she also sings three numbers. Mitchum is properly tough and blasé as the hero.

The climax ran a bit too long at the New York Trade showing, but RKO plans to cut 30 minutes from the film before it goes into national release. Robert Sparks produced this Grade A comedy-thriller.

Reviewed at the New York Trade showing at the Paris theatre where a large audience of exhibitors made it obvious by their enjoyment that this is their kind of picture. Reviewer's Rating: Very Good.—TOM CANNING.

Release date, July 25, 1951. Running time, 120 minutes. PCA No. 14533. Adult audience classification. Dan Milner.....Robert Mitchum
Lenore Brent.....Jane Russell
Mark Cardigan.....Vincent Price
Tim Holt, Charles McGraw, Marjorie Reynolds, Lesley Banning, Jim Backus, Philip Van Zandt, John Mylong, Carleton Young, Erno Verebes, Dan White, Richard Bergegren, Stacy Harris, Robert Cornthwaite

Pickup

Columbia-Forum—Intrigue

This one may turn out to be a healthy grossing sleeper. Effectively produced by Hugo Haas who also directed, "Pickup" has a script which is intelligently written, and the utmost value is squeezed out of such components as acting, photography and editing. The results are eminently satisfactory.

There are no "names" in the cast since the emphasis is on story rather than stars. Haas, who also plays the lead, suspensefully unfolds this story of love and intrigue, adding an interesting switch that brings the audience in almost as a participant, rather than spectator of the drama.

The story is refreshing in its simplicity, even if it does occasionally go heavy on the melodrama. Haas is a middle-aged railway dispatcher stationed at a forsaken spot in the desert, within driving distance of the nearest town. A widower, he has saved his money and

one day goes into town to buy a dog at the local fair. He is spotted there by Beverly Michaels, a flashy blonde who soon gains his confidence and marries him for the purpose of putting her hands on Haas' \$7,000 "fortune."

Haas suffers a loss of hearing brought on by psychosomatic reasons, as it turns out later. When he is incapacitated, handsome young Allan Nixon is sent to substitute for him and it isn't long before the wife starts a romance with him. Unknown to the conspirators, who have been plotting his death, Haas has regained his hearing when knocked down by a car. Then come a series of tense sequences touched up with overtones of ironic humor, as Haas listens in on the plot while the intriguers are convinced he can't hear. The denouement is exciting and extremely credible.

The characterizations are well-defined and the acting by Haas, Miss Michaels and Nixon highly competent. The supporting players also do well. The screenplay is by Haas and Arnold Phillips from a novel by Joseph Kopta. Rudi Feld is also listed as director, with Leon Chooluck in charge of production.

Here is further and excellent proof that highly-marketable films can be turned out with a restricted budget when planned well.

Reviewed at the Columbia home office screening room in New York. Reviewer's Rating: Very Good.—C. J. L.

Release date, August, 1951. Running time, 70 minutes. PCA No. 13859. General audience classification. Ian Horak.....Hugo Haas
Betty.....Beverly Michaels
Steve.....Allan Nixon
Professor.....Howard Chamberlin
Jo Carroll Dennison, Mark Lowell, Art Lewis

Fugitive Lady

Republic—Murder for Love

An otherwise conventional melodrama, "Fugitive Lady" gets a lift from several good touches of the local color of Italy, where the picture was filmed on location by producer M. J. Frankovich. A routine story about an ambitious singer who marries one man for wealth and conspires with another for love, the film fails to come to exciting life. On the credit side, however, the picture has a somewhat brisk pace, which director Sidney Salkow maintains throughout.

The story opens with an automobile accident in which Eduardo Ciannelli, a wealthy Italian, is killed. Although the tragedy is attributed to drunkenness, Tony Centa, an insurance investigator, has his suspicions and starts sleuthing on his own. Others involved in the proceedings include Janis Paige, wife of the deceased; Binnie Barnes, Ciannelli's stepsister, and Massimo Serrato, Miss Paige's secret lover.

Centa exposes the facts of the "accident" after considerable investigation. In an elaborate series of flashbacks, Centa learns that Ciannelli went hurtling off a cliff to his death because Miss Paige switched the road signs. In a wild attempt to flee the police, Miss Paige dies. The screenplay, based on a novel by Doris Miles Disney, was written by John O'Dea. The picture includes two songs, "My Guy" and "A Roman Romance."

Reviewed at the Republic screening room in New York. Reviewer's Rating: Fair.

Release date, July 15, 1951. Running time, 78 minutes. PCA No. 14769. Adult audience classification. Barbara Clementi.....Janis Paige
Esther Clementi.....Binnie Barnes
Massimo Serrato, Eduardo Ciannelli, Tony Centa, Alba Amova, Dino Galvani, Rosina Galli, John Fostini, Luciana Danieli, Michael Tor, Alex Serberoff, Joop Van Hulsén, Giulio Marchetti

The Law and the Lady

MGM—Lovable Rogues

This sophisticated light comedy marks a change of pace for Greer Garson, and "Mrs. Miniver" plays her role as a confidence woman and jewel thief to the hilt, endowing the part with charm and delightful good humor. Her co-star, and helpmate in crime, is Michael Wilding, a master of comic timing and glib delivery. They have ample help in provoking laughs from a witty, often epigrammatic, screen-

play by Leonard Spigelglass and Karl Tunberg, and a competent cast of comic types, headed by the inimitable Marjorie Main.

If there is any moral to this frothy bit of entertainment, it is that Barnum's pronouncement about suckers was correct and that crime pays rather handsomely. In this case, at least, crime pays off in 104 minutes of fun as Wilding and Miss Garson swindle the international elite in London, Monte Carlo, Italy, Shanghai and San Francisco.

Wilding, the ne'er do well twin brother of an English lord, and Miss Garson, the nobleman's servant, join forces in London. After bilking a generous bore of a considerable sum for an imaginary "Nile Fund" to feed Egyptian babies, the pair are off to a successful career in crime. They eventually land in San Francisco, where Miss Garson, posing as Lady Loversy, ingratiates herself with the city's wealthiest matron, rough and ready Marjorie Main. With Wilding posing as an English butler, the scheme to steal Miss Main's jewels almost succeeds, but love pops up unexpectedly. Miss Garson becomes involved with a dashing Spaniard, Fernando Lamas, a romance that results in Wilding and Miss Garson, until now merely business associates, discovering one another.

Although they are exposed, Miss Main refuses to prosecute. The English law is not so forgiving. A detective from Scotland Yard arrives to take Wilding and Miss Garson back to England. All ends happily, however, since it is suggested the lovers will get only a light sentence, and Wilding is informed his brother has died, making him a lord and a very wealthy man.

As producer, Edwin H. Knopf has given the film a handsome production, which captures the plushy mode of living of the turn-of-the-century gentry here and abroad. Mr. Knopf, as director, rates a bow for his deft comedy touches which keep the chuckles coming, almost without interruption. The screenplay is based on "The Last of Mrs. Cheyney," a play by Frederick Lonsdale.

Reviewed at the MGM exchange in New York. Reviewer's Rating: Very Good.—TOM CANNING.

Release date, July 20, 1951. Running time, 104 minutes. PCA No. 15228. General audience classification. Jane Hoskins.....Greer Garson
Sigel Duxbury.....Michael Wilding
Lore Minder.....Fernando Lamas
Ivan Dima.....Marjorie Main
Margalo Gillmore, Hayden Rorke, Margalo Gillmore, Ralph Dumke, Rhys Williams, Phyllis Stanley, Natalie Schafer

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSES

BEHAVE YOURSELF

(RKO Radio)

PRODUCER: Stanley Rubin, **DIRECTOR:** George Beck. **PLAYERS:** Farley Granger, Shelley Winters, Margalo Gillmore, William Demarest, Francis L. Sullivan, Lon Chaney, Sheldon Leonard, Marvin Kaplan, Allen Jenkins, Hans Conried.

COMEDRAMA. Farley Granger and Shelley Winters, newlyweds, adopt a stray dog and immediately become involved in a series of gangland murders. The dog, trained as a contact between members of the underworld, leads Granger and Miss Winters into the haunts of the underworld, almost gets them killed and makes them prime suspects of the police. In their bumbling way, however, the couple eventually wipes out the gang, winning a handsome reward from the authorities. Granger puts the reward to good use, sending his mother-in-law away on a long vacation. The newlyweds are alone at last.

DECISION BEFORE DAWN

(20th Century-Fox)

PRODUCERS: Anatole Litvak and Frank McCarthy, **DIRECTOR:** Anatole Litvak. **PLAYERS:** Richard Basehart, Gary Merrill, Oskar Werner, Hildegard Neff.

DRAMA. Richard Basehart, an American lieutenant in intelligence, is sent behind the German lines in the winter of 1945 to arrange the surrender of a German army corps. His assis-

tants on the mission are two German P. W.'s who have come over to the American cause. One of the agents, Oskar Werner, is assigned to locate a Panzer division. Before he again makes contact with Basehart and the other "traitor" to the Fatherland, Hans Christian Blech, Werner has a series of hair-raising adventures as a spy among his own people, escaping the Gestapo and the SS by the skin of his teeth. Unable to arrange the surrender, the trio heads back for the American lines. When their escape appears hopeless, Blech tries to desert to the Germans, but Basehart kills him. In a dramatic swim across the Rhine, Werner nobly sacrifices himself, permitting Basehart to return safely to the American lines.

THE HIGHWAYMAN (Allied Artists)

PRODUCER: Hal E. Chester. DIRECTOR: Lesley Selander. PLAYERS: Charles Coburn, Wanda Hendrix, Philip Friend.

DRAMA. The scourge of the poor in the England of the late seventeenth century, are two wicked lords, Charles Coburn and Victor Jory. A masked highwayman who is a noble in disguise, Philip Friend, defends the downtrodden from their exploiters. When he is assisted by other good nobles, the wicked lords imprison them. Friend frees them in a fierce battle in which he kills Jory. A jealous hostler betrays Friend, however. Friend's sweetheart, Wanda Hendrix, kills herself to save him. His work done and his sweetheart gone, Friend gives himself up, realizing it means certain death.

LOST CONTINENT (Lippert Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Cesar Romero Hillary Brooke, Chick Chandler.

ADVENTURE. In search of an experimental atom-powered rocket, Cesar Romero, a U. S. Air Force major, his crew and a party of scientists wander into a "lost continent," a throwback to a prehistoric age. The party plods through the wild jungle country, encountering the enormous animals that thrived in the earliest ages of the world. After countless adventures with grotesque monsters in which several of the group are killed, the party finds the rocket. They get the experimental data from the rocket's nose and escape. They are at sea when the rocket explodes.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the **PRODUCT DIGEST SECTION** of **MOTION PICTURE HERALD**.

Short Subjects Chart with Synopsis Index can be found on pages 903-904, issue of June 16, 1951.

Feature Product by Company starts on page 893, issue of June 16, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legend of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ.	Mar., '51	82m	Mar. 17	759	AYC	A-2		Very Good
Abilene Trail (4946)	Mono.	Feb. 4, '51	64m	Dec. 30	(S) 643	AYC	A-1		
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	May 20, '51	60m	June 23	905				Very Good
Ace in the Hole (5023)	Para.	July 4, '51	112m	May 12	845	A	A-2		Excellent
Across the Wide Missouri (color)	MGM	Not Set	81m	Apr. 7	(S) 794				
Air Cadet (115)	Univ.	Mar., '51	94m	Feb. 17	713	AYC	A-2		Good
Al Jennings of Oklahoma (color) (327)	Col.	Mar., '51	79m	Jan. 13	662	AY	A-2		Fair
Alice in Wonderland (color)	RKO	Aug., '51	75m	July 7	921				Excellent
All About Eve (030)*	20th-Fox	Nov., '50	138m	Sept. 16	485	AY	B		Excellent
Along the Great Divide (025)	WB	June 2, '51	88m	May 5	825	A	A-1		Very Good
American Guerrilla in the Philippines (color) (032)*	20th-Fox	Dec., '50	105m	Nov. 18	571	AYC	A-2		Good
American in Paris, An (color)	MGM	Not Set		June 2	(S) 870				
Another Shore	Pentagon	Feb. 10, '51	77m	Feb. 17	713		A-2		Good
Apache Drums (123) (color)	Univ.	June, '51	75m	Apr. 21	810	AYC	A-1		Good
Appointment With Danger (formerly United States Mail) (5019)*	Para.	May, '51	89m	Apr. 21	809	AY	A-2		Good
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox	June, '51	77m	June 9	878	AY	A-2		Very Good
At War with the Army* (5014)	Para.	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2		Good
BADMAN'S Gold	UA	Apr. 3, '51	56m	Dec. 2		AY	A-1		
Bend Sin (5011)	Lippert	Dec. 22, '50	68m	Dec. 2	599	A	A-2		
Bedtime for Bonzo (112)	Univ.	Feb., '51	83m	Jan. 20	669	AYC	A-1		Very Good
Behave Yourself	RKO	Aug., '51		July 21	(S) 938				
Belle Le Grand (5006)	Rep.	Jan. 27, '51	90m	Mar. 3, '51	742	AY			
Best of the Badmen (color) (176)	RKO	June 16, '51	84m	June 2	869	A	B		Good
Big Gusher, The (306)	Col.	July, '51	68m	July 14	929				Good
Bird of Paradise (color) (109)	20th-Fox	Mar., '51	100m	Mar. 17	757	AY	B		Good
Black Angel	Realtar	Jan. 1, '51	80m	Aug. 10, '46	3137		A-2		Good
Blazing Bullets (5142) (formerly Gold Bullets)	Mono.	May 6, '51	51m	May 12	(S) 846		A-1		
Blue Blood (4904) (color)	Mono.	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1		Very Good
Blue Lamp, The (Brit.)	UA	Mar. 1, '51	84m	June 3	322	AYC	A-2		Fair
Blue Veil, The	RKO	Sept., '51							
Bonanza Town (367)	Col.	July, '51	56m	July 14	929				Good
Born Fences	Astor	Aug. 15, '51	60m						
Born Yesterday (344)*	Col.	Feb., '51	103m	Nov. 25	590	A	B		Excellent
Bowery Battalion (5111)	Mono.	Jan. 24, '51	69m	Feb. 17	714	A	A-2		Fair
Branded (color) (5009)*	Para.	Jan., '51	95m	Nov. 18	570	AYC	A-1		Very Good
Brave Bulls, The (321)	Col.	May, '51	108m	Apr. 21	809	AY	A-2		Excellent
Breakthrough (010)*	WB	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1		Excellent
Bud Abbott-Lou Costello Whip Wilson-Andy Clyde									
Spring Byington-Brett King Kirk Douglas-Jan Sterling									
Clark Gable-Ricardo Montalban									
Stephen McNally-Gail Russell									
Dan Duryea-Gale Storm									
Disney Feature									
Bette Davis-Anne Baxter									
Kirk Douglas-Virginia Mayo									
Tyrone Power-Micheline Prelle									
Gene Kelly-Leslie Caron									
Robert Beatty-Moira Lister									
Stephen McNally-Coleen Gray									
Alan Ladd-Phyllis Calvert									
Dean Peters-David Wayne									
Jean Martin-Jerry Lewis									
Johnny Carpenter-Alyn Lockwood									
Barbara Britton-Philip Reed									
Ronald Reagan-Diana Lynn									
Shelley Winters-Farley Granger									
Vera Ralston-John Carroll									
Robert Ryan-Claire Trevor									
Preston Foster-Wayne Morris									
Jeff Chandler-Louis Jourdan									
Broderick Crawford-D. Duryea (reissue)									
Johnny Mack Brown									
Bill Williams-Jane Nigh									
Jack Warner-Jimmy Hanley									
Jane Wyman-Charles Leighton									
Charles Starrett-Smilely Burnette									
Walt Wayne-Mary Nord (reissue)									
Broderick Crawford-Judy Holliday									
Leo Gorcey-Hunt Hall									
Alan Ladd-Mona Freeman									
Mal Ferrer-Miroslava									
David Brian-John Agar									

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Bridge of San Luis Rey	Astor	Lynn Bari-Louis Calhern (reissue)	Apr. 15, '51	91m	Feb. 5, '44				
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	May 1, '51	60m	Dec. 30	642	AYC	A-1	Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2	Very Good
CALIFORNIA Passage (5005)	Rep.	Forrest Tucker-Adela Mara	Dec. 15, '50	90m	Dec. 23	633	AY	A-1	Good
Call Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)									
(formerly Fangs of the North)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1	
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Not Set	79m	May 26	(S)863			
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S)846		A-1	
Captain Horatio Hornblower (color) (030)									
Carrie	WB	Greg. ry Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886			Very Good
Casa Manana (5116)	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870			
Cattle Drive (color)	Mono.	Robert Clarke-Virginia Welles	June 10, '51	73m					
Cause for Alarm (118)	Univ.	Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929			Good
Cavalry Scout (color) (5101)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Chance of a Lifetime	Mono.	Red Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
China Corsair (316)	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2	Very Good
Circle of Danger (formerly White Heather) (Brit.)	Col.	Jon Hall-Liza Farraday	June, '51	67m	June 9	878			Good
Cloudburst	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1	Good
Cohens and Kellys in Africa	UA	Robert Preston-Elizabeth Sellers	Aug. 3, '51						
Cohens and Kellys in Hollywood	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47			
Colorado Ambush (4955)	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39			
Comin' Round the Mountain (127)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644			
Company She Keeps, The (formerly The Wall Outside) (109)	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887		A-2	Good
Counterspy Meets Scotland Yard (307)	RKO	Lizabeth Scott-Dennis O'Kee'fe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
Crackdown	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1	Average
Criminal Lawyer	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(S)654			
Criminals of the Underworld	Col.	Pat O'Brien-Mike Mazurki	Not Set	74m	July 14	(S)930			
Crosswinds (color) (5104)	Realart	Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m					
Cry Danger (115)	Para.	John Payne-Rhonda Fleming	Oct., '51						
Cuban Fireball (5007)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706		B	Good
Cyrano de Bergerac	UA	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784	AY	A-2	Good
	Rep.	Jose Ferrer-Mela Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2	Superior
DAKOTA Kid, The (5067)	Rep.	Rudy Ralston-Philip Ford	July 1, '51	60m	July 14	930			Fair
Dallas (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Danger Zone (5017)	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m	June 30	(S)914		B	
Dark Waters	Astor	Marle Oberon-Franchot Tone (reissue)	Mar. 15, '51	93m	Nov. 5, '44			A-2	
David and Bathsheba (color)	20th-Fox	Gregory Peck-Susan Hayward	Sept., '51						
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Decision Before Dawn	20th-Fox	Richard Basehart-Gary Merrill	Aug., '51		July 21	(S)938			
Deported (103)	Univ.	Marta Montez-Jeff Chandler	Nov., '50	88 1/2m	Oct. 21	537	AY	A-2	Good
Desert Fox, The	20th-Fox	James Mason-Jessica Tandy	Sept., '51						
Disc Jockey (AA-21)	AA	Jane Nigh-Michael O'Shea	Aug. 26, '51						
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406			
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC		Good
Double Deal (112)	RKO	Marie Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641	A	A-2	Fair
EMPEROR'S Nightingale, The (color)	Rambrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good
FABIOLA* (Ital.)	UA	Michela Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907			Average
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643		A-2	
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec., '50	86m	Jan. 17, '31	59			
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1	Good
Fighting Sullivans, The (formerly The Sullivans)	Realart	Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741		A-1	Excellent
Fighting the Racketeers	Realart	Ed Sullivan-Barton MacLane (reissue)	May 1, '51	58m					
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Feb. 23, '51	55m	Apr. 14	802	AY	A-2	Fair
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	A	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	A	A-2	Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Farraday	Apr., '51	68m	Mar. 10	751	AY	A-2	Fair
Flying Leathernecks (color)	RKO	John Wayne-Robert Ryan	August 28, '51	102m	July 21	937			Excellent
Flying Missile, The (335)	Col.	Glenn Ford-Vivica Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1	Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B	Very Good
Footlight Varieties (116)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766	AY	B	Good
For Heaven's Sake* (033)	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B	Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766	AY		Good
Fort Worth (color) (028)	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845		A-2	Very Good
Four in a Jeep (Swiss)	UA	Vivica Lindfors-Ralph Meeker	Aug. 24, '51	97m	June 9	878	AY	A-2	Good
Fourteen Hours (114)	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2	Excellent
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Aug. 31, '51	95m					
Francis Goes to the Races (125)	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1	Excellent
Frenchie (color) (108)	20th-Fox	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2	Good
Frogmen, The (122)	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607		A-1	Fair
Fugitive Lady (5011)	Rep.	Janis Paige-Binnie Barnes	July 15, '51	78m	Feb. 21	938		B	Fair
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1	Average

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GAMBLING House (formerly Mike Fury) (110)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B	Fair
Gasoline Alley (301)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1	Average
Gene Autry and the Mounties (351)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1	Fair
Ghost Chasers (5112)	Mono.	Leo Gorcey-Hunts Hall	Apr. 29, '51	69m	June 23	906			Good
G. I. Jane (5012)	Lippert	Jean Porter-Tom Neal	July 6, '51	92m	Mar. 31	783	AYC	A-1	Excellent
Go for Broke (129)*	MGM	Van Johnson-Warner Anderson	May 26, '51	96m	Mar. 31	783	AY	A-1	Very Good
Golden Salamander, The (Brit.)	UA	Anouk-Trevor Howard	Dec., '50	96m	Apr. 14	801	AY	A-2	Very Good
Goodbye, My Fancy (024)	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 21	810	AY	A-1	Excellent
Great Caruso, The (color) (127)*	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1	Excellent
Great John L., The	Astor	Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m	June 9, '45				Good
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1	Good
Great Missouri Raid, The (5013) (color)	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B	Excellent
Groom Wore Spurs, The (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY	A-2	Good
Grounds for Marriage (114)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614	AY	B	Fair
Guerrillas of the Underground	Realtor	C. Bennett-Grace Fields (reissue)	May 15, '51	97m					
Guilt Is My Shadow (Brit.)	Stratford	Elizabeth Sellers-Patrick Holt	July 27, '51	78m					
Gun Play (120)	RKO	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1	Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
Gypsy Fly (formerly Wind Is My Lover) (Swed.) (5192)	Mono.	Viveca Lindfors-Christopher Kent	Mar. 18, '51	63m	July 9	(S)406	A	B	
HALF Angel (color) (116)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2	Good
Halls of Montezuma (color) (103)*	20th-Fox	Richard Widmark-Walter Palanca	Jan., '51	113m	Dec. 16	613	AYC	A-2	Superior
Happy Go Lovely (color) (98)	RKO	David Niven-Vera-Ellen	July 8, '51	88m	June 16	886			Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861		A-2	Very Good
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY		
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2	Very Good
Harvey (107)*	Univ.	James Stewart-Josephine Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2	Excellent
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Heart of the Rockies (5042)	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784	AYC	A-1	Good
Her First Romance (358)	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
Here Comes the Groom (5101)	Para.	Bing Crosby-Jane Wyman	Sept., '51	114m	July 7	921	AY		Very Good
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2	Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
Highwayman, The (AA-20)	AA	Wanda Hendrix-Charles Coburn	Aug. 12, '51	60m	July 21	(S)939			
Hills of Ireland (color)	WorldTravel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1	Very Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	July 25, '51	120m	July 21	938	AY		Very Good
Hollywood Story (124)	Univ.	Richard Conte, Julia Adams	June, '51	77m	May 19	853	AY	A-2	Good
Home Town Story, The (formerly Headline Story) (128)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Hoodlum, The	UA	Lawrence Tierney	June 15, '51	61m	July 14	930		B	Fair
Horsie (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766	AY	A-2	Good
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortes	June, '51	93m	Mar. 10	749	A	B	Good
Hunt the Man Down (111)	RKO	Gig Young-Lynn Roberts	Dec. 20, '50	68m	Dec. 30	641	A	A-2	Fair
Hurricane Island (color) (349)	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922			Fair
I CAN Get It for You									
Wholesale (111)	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2	Very Good
I Was a Communist for the F.B.I.*	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-1	Excellent
I Was an American Spy (AA-19) (023)	AA	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784	AY	A-2	Average
I'd Climb the Highest Mountain (color) (105)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
In Old Amarillo (5043)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	862	AYC	A-1	Good
Inside Straight (123)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B	Very Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
Interrupted Journey (British)	Lopert	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906		A-2	Good
Iron Man, The	Univ.	Stephen McNally-Evelyn Keyes	Aug., '51	82m	July 7	922			Good
It's Hard to Be Good	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2	Fair
JACKPOT, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2	Excellent
Jesse James (color) (057)	20th-Fox	Tyron Power-Henry Fonda (reissue)	July, '51	106m					
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Not Set						
Jim Thorpe-All American	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885		A-2	Excellent
Joe Palooka in the Squared Circle (5117)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m	Apr. 7	(S)794			
Jungle Headhunters (color) (177)	RKO	Amazon Expedition	June, '51	66m	May 12	846	AY	A-2	Good
KANSAS Raiders (color) (104)	Univ.	Audie Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	AY	B	Good
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	A	A-2	Average
Kentucky (color) (150)	20th-Fox	Loretta Young-Richard Greene (reissue)	July, '51	96m	Feb. 24, '38				
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m	June 30	913		A-2	Average
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 26	205	AYC or AY	A-2	Good
Killer That Stalked New York (338) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	A-2	Good
Kim (color) (115)*	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	113m	Dec. 9	605	AYC	A-1	Good
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	905		A-2	Very Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1	Excellent
Kon-Tiki (173)	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	A-1	Good
Korea Patrol	UA	Richard Emory-Teri Dunne	Jan. 6, '51	57m	Jan., '51	654	AY	A-2	Average
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Not Set	93m	Apr. 14	(S)803			
Last Outpost, The (color) (formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1	Good

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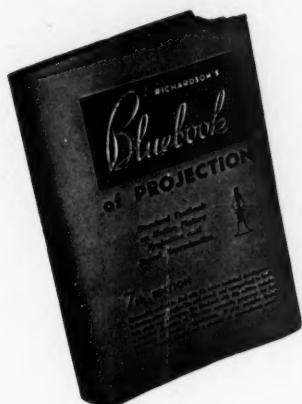
Law and the Lady, The (formerly The Law and Lady Lovery) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	July 21	938		A-2	Very Good
Law of the Badlands (113)	RKO	Tim Holt-Joan Dion	Feb. 24, '51	60m	Dec. 30	642			Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Aug. 24, '51						
Lemon Drop Kid The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr. '51	91m	Mar. 17	758	AY	B	Excellent
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '50	112m	Aug. 19	442	AYC	A-2	Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb. '51	68m	Apr. 20, '40	30			
Lightning Guns (361)	Col.	Charles Starrett-Smilely Burnette	Dec. '50	55m	Dec. 23	634	AYC	A-1	Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	AY	A-2	Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51	75m	Apr. 21	(S)811			
Little Giant	Realart	Abbott and Costello	(reissue) June 1, '51	91m	Mar. 2, '46				Good
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869	AY	A-2	Very Good
Long Dark Hall, The (Brit.)	UA	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	A	A-2	Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	May 26	862		A-2	Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	July 27, '51		July 21	(S)939			
Lucky Nick Cain (formerly High States) (108)	20th-Fox	George Raft-Coleen Gray	Mar. '51	87m	Feb. 10	706	AY	A-2	Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2	Very Good
M (347)	Col.	David Wayne-Howard Da Silva	Mar. '51	88m	Mar. 3	741	A	B	Very Good
Ma and Pa Kettle Back on the Farm (117)	Univ.	Marjorie Main-Percy Kilbride	Apr. '51	81m	Mar. 24	765		A-1	Very Good
Macao	RKO	Robert Mitchum-Jane Russell	Not Set		June 2	(S)870			
Magic Carpet, The	Col.	Lucille Ball-John Agar	Not Set		July 7	(S)923			
Magnet, The (181)	Univ.	Stephen Murray-Kay Walsh	Feb. '51	78m	Mar. 10	750	AYC	A-1	Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-1	Good
Man from Planet X, The	UA	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1	Good
Man from Sonora (5141)	Mono.	Johnny "Mac" Brown	Mar. 11, '51	54m	May 12	(S)846		A-1	
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B	Very Good
Man Who Cheated Himself (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan. '51	81m	Dec. 23	633		A-2	Good
Maniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano	July 11, '51	72m	July 14	930			Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jody Lawrence	July, '51	83m	June 30	913		A-1	Good
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m	July 14	(S)930		A-2	Good
Massacre in the Orient	Realart	Leo Carrillo-Turhan Bey	(reissue) May 15, '51	60m					
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B	Excellent
Men of the Sea (Brit.)	Astor	M. Lockwood-Roger Livesey	(reissue) May 15, '51	70m					
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Steve Flagg	May 30, '51	60m	June 2	869	A	A-2	Fair
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		A-2	Fair
Missourians, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1	Good
Mr. Ace	Astor	George Raft-Sylvia Sidney	(reissue) June 15, '51	85m	Aug. 31, '46				Good
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Donlan	Aug. 10, '51	81m					
Mr. Belvedere Rings the Bell (124)	20th-Fox	Clifton Webb-Joanne Dru	Aug. '51						
Mr. Imperium (color)	MGM	Lana Turner-Ezio Pinza	Sept. '51	87m	May 12	845		A-2	Fair
Mr. Music (5007)*	Para.	Bing Crosby-Nancy Olson	Dec. '50	113m	Sept. 2	458	AYC	A-2	Excellent
Mr. Universe	UA	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1	Good
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	90m	Nov. 11	561	AYC	B	Good
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr. '51	83m	Dec. 2	597	AYC	A-1	Very Good
Montana Desperado (5143)	Mono.	Johnny Mack Brown	June 24, '51	51m					
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan. '51	99m	Dec. 2	597	AYC	A-1	Good
Murder Without Crime	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				B	
My Forbidden Past (114)*	RKO	Robert Mitchum-Ave. Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B	Good
My Friend Flicka (color) (152)	20th-Fox	Roddy McDowall-Preston Foster	(reissue) June, '51	89m	Aug. 10, '43				Good
My Outlaw Brother (formerly My Brother, the Outlaw)	UA	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706			Fair
My True Story (308)	Col.	Helen Walker-Willard Parker	Mar. '51	67m	Mar. 10	750	AY	A-2	Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb. '51	76m					
Mystery Submarine (106)	Univ.	Macdonald Carey-Marta Toren	Dec. '50	78m	Nov. 25	590	AYC	A-1	Good
NATIVE Son	Classic	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906			Good
Naughty Arlette (Brit.)	UA	Mai Zetterling-Hugh Williams	Mar. 9, '51	86m	May 19	853		B	Good
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Mar. 4, '51	61m	Feb. 24	721	AYC	A-1	Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51	58m	Apr. 28	(S)818			
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1	Very Good
Never Trust a Gambler (326)	Col.	Dane Clark-Kathy O'Donnell	Aug. '51	79m					
New Mexico	UA	Lew Ayres-Marilyn Maxwell	May 18, '51	79m	Dec. 30	(S)644	AYC	A-2	
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2	Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794		A-2	Average
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Aug. '51	98m	July 21	937			Very Good
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb. '51	92m	Mar. 3	742		C	Poor
No Place for Jennifer (Brit.)	Stratford	Rosamund Johns-Leo Glenn	June 22, '51	89m					
No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 15, '51	81m	June 16	887	A	B	Good
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Aug. 17, '51	77m					
Odette	UA	Anne Nagle-Trevor Howard	May 15, '51	105m	Jan. 6	463	A	A-2	Very Good
Of Men and Music	20th-Fox	Concert Package	Mar. '51	85m	Nov. 25	590	AYC	A-1	Very Good
Oh! Susanna (color)									
(formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758	AY	A-2	Good
Oliver Twist (Brit.) (828)	UA	Robert Newton-Alec Guinness	Apr. 27, '51	105m	May 5	825		A-2	Excellent
On Dangerous Ground (formerly Dark Highway)	RKO	Robert Ryan-Ida Lupino	Aug. '51		Nov. 4	(S)554			
On Moonlight Bay (color) (029)	WB	Doris Day-Gordon MacRae	July 28, '51	95m	July 14	929		A-1	Very Good
On the Loose	RKO	Joan Evans-Robert Arthur	July, '51						
On the Riviera (color) (115)*	20th-Fox	Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	818	AYC	B	Excellent
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634			Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2	Good
Operation Disaster (113) (Brit.)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661	AY	B	Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	661	AYC	B	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis Page		Nat'l Groups	RATINGS L. of D.		Herald Review
Operation X (333) (Brit.)	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A	A-2	Average
Outlaw Gold (formerly Messacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Harrick	Nov. 26, '50	51m	May 12	(S)846			
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	56m	June 23	907			Fair
PAGAN Love Song (color) (112)*	MGM	Eather Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	833	AY	A-2	Very Good
Painted Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Gray	May 4, '51	69m	Mar. 24	795	AYC	A-1	Good
Pandora and the Flying Dutchman (C) (Brit.)	MGM	James Mason-Ava Gardner	Not Set	123m	Apr. 14	(S)803	A	B	
Pardon My French (French)	UA	Merle Oberon-Paul Henreid	July 27, '51	81m					
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July, '51	80m	May 26	861	AY	A-2	Very Good
Payment on Demand (formerly Story of a Divorce (171)*)	RKO	Better Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722	A	B	Excellent
Peking Express (5024)	Para.	Joseph Cotten, Corinne Calvet	Aug., '51	90m	June 23	905		A-2	Good
People Against O'Hara	MGM	Spencer Tracy-Diana Lynn	Sept., '51	103m					
People Will Talk	20th-Fox	Cary Grant-Jeanne Crain	Sept., '51						
Pickup	Col.	Beverly Michaels-Hugo Haas	Aug., '51	78m	July 21	938			Very Good
Pier 23 (5018)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	57m	May 19	854		B	Good
Place in the Sun, A (5102)	Para.	M. Clift-E. Taylor-S. Winters	Aug., '51	122m	July 21	937			Excellent
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m					
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1	Fair
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prince Who Was a Thief, The (color) (126)	Univ.	Tony Curtis-Piper Laurie	July, '51	88m	June 9	879	AY	A-2	Good
Prison Break	Realart	Barion MacLane-C. Bennett (reissue)	June 15, '51	72m	July 23, '38				
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B	Good
Fygm Island (342)	Col.	V. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570	AYC	A-1	Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B	Good
RATON Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B	Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-2	Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Not Set	81m	Apr. 7	(S)794	A		
Red Shoes, The (Brit.) (color)	UA	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2	Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	54m	Oct. 21	(S)539		A-1	Good
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606	AY	A-2	Good
Return of Frank James (color) (058)	20th-Fox	Henry Fonda-Gene Tierney	July, '51	92m					
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706	AY	A-2	Good
Rich, Young and Pretty (color) (138)	MGM	Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922		A-2	Excellent
Ridin' the Outlaw Trail (364)	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714	AYC	A-1	Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1	Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	606	AYC	A-1	Good
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4, '51	60m	June 30	(S)914		B	
Rocket, The	RKO	Robert Mitchum-Lizabeth Scott	Sept., '51						
Rogue River (color)	UA	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B	Fair
Rough Riders of Durango (5058)	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706	AYC	A-1	Fair
Royal Wedding (color) (121)*	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2	Excellent
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Apr., '51	61m	May 5	826	AYC	A-1	Good
S. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m	June 30	913			Good
Salerno Beachhead (formerly Walk in the Sun)	Realart	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent
Sansons and Delilah (color)* (5010)	Para.	H. Lamar-V. Mature-G. Sanders	Mar. 26, '51	128m	Oct. 22	87	AYC or AY	A-2	Excellent
Santa Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr., '51	89m	Apr. 28	817	AYC	A-1	Good
Saturday's Hero (for. The Hero) (318)	Col.	John Derek-Donna Reed	Not Set		June 2	(S)870			
Savage Drums (5001)	Lippert	Sabu-Life Baron	June 22, '51	70m	July 14	930			Average
Scar, The	RKO	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A	A-2	Good
Sealed Cargo (118)	UA	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	AY	A-1	Very Good
Second Face, The (Brit.)	UA	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614	A	B	Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2	Very Good
Secret Confessions of a Model	Realart	D. Darrieux-D. Fairbanks, Jr. (reissue)	Mar., '51	78m					
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	B	Very Good
Secrets of a Sinner	Realart	Madge Evans-John Boles (reissue)	Mar., '51	63m					
Secrets of Monte Carlo (5030)	Rep.	Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907	A	B	Fair
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2	Very Good
Short Grass (AA 18)	AA	Red Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2	Excellent
Show Boat (color) (135)	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2	Excellent
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silver Canyon (355)	Col.	Gene Autry-Pat Buttram	June, '51	70m	June 23	906	AY	A-1	Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784	AY	A-1	Good
Sinner's Holiday	Astor	George Raft-Randolph Scott (reissue)	Jan. 15, '51	95m	Oct. 4, '30	53			
Sirocco (348)	UA	Humphrey Bogart-Maria Toren	July, '51	98m	June 9	878	A	B	Good
Skipalong Rosenbloom	UA	Marie Rosenbloom-Jackie Coogan	Apr. 20, '51	72m	May 28	862	A	A-1	Fair
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Grey	Oct., '51						
Smoky (color) (043)	20th-Fox	Victor Jory-Irene Bentley (reissue)	June, '51	87m					
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May, '51	64m	May 5	826	A	A-1	Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802	AY	B	Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846	AYC	A-1	Fair
So Long at the Fair (Brit.)	UA	Jean Simmons-Dirk Bogarde	Mar. 29, '51	85m	Jan. 27	690	AY	A-2	Good
Soldiers Three (126)	MGM	S. Granger-W. Fidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2	Very Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Nov. 25, '50		Oct. 21	(S)539			
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	817	AY	A-2	Excellent
Spoilers of the Plains (5041)	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1	Fair
Stage to Tucson (color) (334)	Col.	Red Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634		A-1	Fair
Stardust and Sweet Music (form. Calendar Girl) (5029)	Rep.	William Marshall-Gail Patrick	June 15, '51	60m					

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Steel Helmet, The (5006)	Lippert	Gene Evans—Steve Brodie	Feb. 2, '51	84m	Jan. 6	653	AYC	A-2	Excellent
Stop That Cab (5014)	Lippert	Sid Melton—Iris Adrian	Mar. 31, '51	60m	July 14	(S)930		A-1	
Storm Over Bengal (579)	Rep.	P. Knowles—Rochelle Hudson (reissue)	June 1, '51	65m	Nov. 12, '38				
Storm Warning (014)	WB	Ginger Rogers—Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2	Excellent
Strangers on a Train (027)	WB	Farley Granger—Ruth Roman	June 30, '51	101m	June 16	885	A	B	Excellent
Streetcar Named Desire, A	WB	Virvian Leigh—Marlon Brando	Not Set	125m	June 16	885			Excellent
A Strictly Dishonorable (131)	MGM	Ezio Pinza—Janet Leigh	July 6, '51	95m	July 7	922		B	Very Good
Strip, The (140)	MGM	Mickey Rooney—Sally Forrest	Aug., '51	85m					
Sugarfoot (color) (016)	WB	Randolph Scott—Adelle Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2	Good
Sun Sets at Dawn, The	UA	Sally Parr—Philip Shawn	Jan. 22, '51	71m	Nov. 4	554	A	A-2	Good
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery—Paula Corday	Mar., '51	80m	Mar. 17	758	AY	A-1	Very Good
TAKE Care of My Little Girl (color) (119)	20th-Fox	Jeanne Crain—Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good
Tales of Hoffmann (color)	Lippert	Molra Shearer—Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Tall Target, The (139)	MGM	Dick Powell—Paula Raymond	Aug., '51	78m					
Tangier	Realtar	Maria Montez—Robert Paige (reissue)	Jan. 1, '51	76m	Mar. 16, '46	2895			Good
Target	RKO	Charles McGraw—Marie Windsor	Not Set		Nov. 4	(S)554			
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens—Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1	Good
Tarzan and the Amazons	RKO	Johnny Weismuller—B. Joyce (reissue)	Dec. 2, '50	72m	Mar. 24, '45	2374			Fair
Tarzan and the Leopard Woman	RKO	Johnny Weismuller—B. Joyce (reissue)	Dec. 2, '50	72m	Feb. 16, '46	2849			Average
Tarzan's Peril (172)	RKO	Lex Barker—Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1	Good
Teresa (137)	MGM	Pier Angeli—John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-2	Good
Texas Never Cry (352)	Col.	Gene Autry—Gail Davis	Mar., '51	70m	Mar. 10	750	AYC	A-1	Good
Texas Rangers (325) (color)	Col.	George Montgomery—Gale Storm	June, '51	74m	June 9	878		A-1	Good
That's My Boy (5026)	Para.	Dean Martin—Jerry Lewis	Aug., '51	98m	June 16	886	AY	A-2	Very Good
They Were Not Divided	UA	Edward Underdown—Ralph Clanton	Feb. 8, '51	91m	May 19	854			Fair
Thing, The (174)*	RKO	Kenneth Tobey—Margaret Sheridan	Apr., '51	87m	Apr. 7	793	A	A-2	Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer—Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B	Excellent
3 Desperate Men (5009)	Lippert	Preston Foster—Virginia Grey	Jan. 12, '51	69m	Jan. 20	670		A-2	Average
Three Guys Named Mike (119)*	MGM	Jane Wyman—Van Johnson	Mar. 9, '51	90m	Feb. 10	705	AYC	A-2	Good
Three Steps North	UA	Lloyd Bridges—Lee Padovani	June 15, '51	85m	July 7	922	A	A-2	Good
Thunder in God's Country (5052)	Rep.	Rex Allen—Mary Ellen Key	Apr. 8, '51	67m	Apr. 21	810	AYC	A-1	Good
Thunderhead, Son of Flicka (color) (151)	20th-Fox	Roddy McDowall—Preston Foster (reissue)	June, '51	78m	Feb. 3, '45				Good
Time of Their Lives	Realtar	Abbott and Costello (reissue)	June 1, '51	82m	Aug. 17, '46				Excellent
To the Last Man	Favorite	Randolph Scott—Buster Crabbe (reissue)	Dec., '50	76m					
Tokyo File 212 (175)	RKO	Florence Marly—Robert Payton	May, '51	84m	Apr. 21	810	AY	B	Fair
Tomahawk (color) (110)*	Univ.	Van Heflin—Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1	Good
Tony Draws a Horse (British)	Fine Arts	Cecil Parker—Anne Crawford	May 14, '51	90m	May 26	862	A		Very Good
Tougher They Come, The (305)	Col.	Preston Foster—Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2	Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers—Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1	Good
Brit (Brit.) (5030)	Para.	J. Hayter—N. Patrick—J. Simmons	June, '51	91m	Oct. 14	517	AY	A-2	Excellent
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy—Kathleen Ryan	May 4, '51	92m	Dec. 9	605	A	A-2	Excellent
Two Flags West (color) (029)	20th-Fox	Linda Darnell—Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	A-1	Good
Two Gals and a Guy	UA	Janis Paige—Robert Alda	June 29, '51	70m	June 23	906			Fair
Two of a Kind (350)	Col.	Lizabeth Scott—Edmond O'Brien	July, '51	75m	June 23	905			Good
Two Weeks—With Love (color) (108)	MGM	Jane Powell—Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good
UNDER Mexicali: Stars (4954)	Rep.	Rex Allen—Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good
Under the Gun (109)	Univ.	Richard Conte—Audrey Totter	Jan., '51	84m	Dec. 16	613	A	A-2	Very Good
Undercover Girl (105)	Univ.	Alexis Smith—Scott Brady	Dec., '50	83m	Nov. 4	553		A-2	Good
Unknown Man, The (form. Behind the Law)	MGM	Walter Pidgeon—Ann Harding	Not Set	60m	June 30	(S)914			
Up Front (118)*	Univ.	David Wayne—Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A-1	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter—Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B	Excellent
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20, '51						
Vendetta (167)	RKO	Faith Domergue—George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average
Vengeance Valley (color) (117)*	MGM	Burt Lancaster—Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2	Very Good
Vicious Years, The (5191)	Mono.	Tommy Cook—Gar Moore	Feb. 18, '51	81m	Apr. 21	(S)811		A-2	
Virginia City (018)	WB	Errol Flynn—H. Bogart (reissue)	Mar. 17, '51	121m	Mar. 23, '40	42			
Volcano (Ital.)	UA	Anna Magnani—Geraldine Brooks	May 1, '51	110m	Feb. 17	(S)714	A	B	
WARDEN of the Big House	Realtar	V. McLaglen—Jackie Cooper (reissue)	June 15, '51	78m					
Warpath (color) (5025)	Para.	Edmond O'Brien—Dean Jagger	Aug., '51	95m	June 2	849	AY	A-2	Very Good
Watch the Birdie (113)	MGM	Red Skelton—Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589	AY	A-1	Good
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15, '51	60m	May 19	855	AY	A-1	Good
West Point Story, The (009)*	WB	James Cagney—Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good
When I Grow Up	UA	Robert Preston—Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1	Very Good
When the Redskins Rode (C) (339)	Col.	Jon Hall—Mary Castle	May, '51	78m	May 12	846	AY	A-2	Good
Whirlwind (354)	Col.	Gene Autry—Gail Davis	Apr., '51	70m	Apr. 7	793	AYC	A-1	Good
Wicked City	UA	M. Montez—J. Aumont—L. Palmer	Jan. 2, '51	76m	May 26	862		B	Average
YANK in Korea, A (346)	Col.	Lon McCallister—William Phillips	Feb., '51	73m	Feb. 17	713	AY	A-1	Average
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13, '51						
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper—Jane Greer	Apr., '51	93m	Mar. 3	743	AY	A-2	Very Good
Yukon Manhunt (5123)	Mono.	Kirby Grant—Margaret Field	July 8, '51						

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